

# **Childhood Education**

**NURTURING HUMAN  
QUALITIES**

**May 1946**

**JOURNAL OF THE ASSOCIATION FOR CHILDHOOD EDUCATION**

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# Childhood Education

*The Magazine for Teachers of Young Children  
To Stimulate Thinking Rather Than Advocate Fixed Practice*

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## Next Year—

"Ways of Working With Children" is the theme for 1946-47 issues of **CHILDHOOD EDUCATION**. This theme is to be developed in five areas of human experience: working with children as workers, as artists, as thinkers and planners, as scientists, and as social beings.

The September issue will deal with today's challenge in education, the October issue with ways of finding out about children, and the November issue with motivations for learning and behaving. Ways of working for children will provide the content for the December issue.

The special departments—reviews and news—will be continued with items of interest and help.

**EXTRA COPIES**—Orders for reprints from this issue must be received by the Graphic Arts Press, 914 20th St., N.W., Washington 6, D. C., by the tenth of the month of issue.

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## *Nurturing Human Qualities*

Before teachers can nurture the human qualities of children they must have had frequent experiences through which to identify and nurture their own. One of the newer practices in teacher education—the workshop as described by Virgil Herrick—provides such experiences.

The workshop is founded upon three educational convictions: the learner must assume responsibility for his own learning, teachers should practice the skills they teach, and three important developmental tasks must be met by every person—meeting one's physiological needs, finding one's self, and making adjustments to one's own peer group. The staff of the workshop works with teachers in the way that teachers should work with children. The environment of the workshop stimulates the teacher to develop and test her own philosophy of life and education in order that it may become an effective tool in the improvement of her own competency to work with children.

Other types of experiences through which teachers learn their jobs, learn more about children and see in perspective the important things to nurture in them are described by Denise Farwell in "And

Iowa

"Therefore We Must Search." Early in these experiences the teacher will realize the uniqueness of every child, will discover the importance of group unity that knows no "circle" barriers, will become sensitive to the importance of working with the children and her colleagues rather than upon them or for them. She will realize that children are really human and that their "emergency behavior" is the result of their resistance to the dehumanizing elements in modern life such as lack of love, respect, spiritual sanctuary and the security which these attributes connote.

Even a nickel is a start in the right direction of Jim's rehabilitation as an honest member of society. How the faith and guidance of his teacher helped Jim is told in story form by Edith Whitehurst. The fifteen-and sixteen-year-old girls of Mexican, Negro and white extraction described in "Crosses and Knives" by Emily Pribble carried deep within themselves many bitter and hostile feelings which found release through creative dramatics. In the case of these girls, their anti-social human qualities were identified and a start was made in redirecting them into less destructive channels. That there is always one channel through which a child may be reached or through which some insight into his being may be obtained is illustrated by R. C. Spitz' portrait of Andrew. The importance of knowing the sequences of potential development in any one area of experience is pointed out by Ruth Oaks in her discussion of "The Child: His Painting and His Personality." She shows how these sequences develop, and names the goal to be achieved in the development of personalities fully acceptable in this world and time.

"There is no such thing as an unmusical child," says Mrs. Buttolph in her article, "Music for Young Children." She describes a variety of music experiences for nursery school children and points out that such experiences start the child out as a happy human being living in rhythm. We cannot give too much attention these days to art experiences as media for releasing human beings from tensions and for helping them find themselves—two important developmental tasks.

Human qualities are both negative and positive. As teachers have increased opportunities to know their own physiological needs, to find themselves and to make adjustments to their own peer groups, they in turn will become more sensitive to the needs of children and more aware of the kinds of experiences through which children's human qualities may be identified and directed for their best development and that of the groups with whom they live and work.

F. M.

By VIRGIL E. HERRICK

## *What Makes a Good Workshop?*

*Mr. Herrick, professor of education, University of Chicago, defines the term "workshop," tells how and why it came into being, outlines some educational beliefs necessary in understanding and evaluating a workshop program, and concludes with a discussion of eight characteristics of a good workshop. Through real workshop experiences teachers discover their own potentialities, gain insight into their problems, and develop confidence in themselves—qualities which in turn they help to develop in the children they teach.*

THE MEANING OF THE TERM "WORKSHOP," like all popular words in education, grows and expands as it is used to represent the programs to be featured at the moment by teacher-education institutions, public school systems, and colleges and universities. The words in previous good standing like meetings, institutes, conferences, seminars, and classes have lost caste and have been replaced with the more popular term "workshop." Any one reading recent descriptive material on educational programs for teachers would run across this word many times and would be both stimulated and confused by what he found—stimulated by the many attempts to provide educational programs to help teachers meet their problems and confused by the differences among them as to conception, organization, purpose, and resources.

Historically, workshops in education were devised some ten years ago to aid the experienced teachers in the Thirty-School Experiment develop more adequate instruments of evaluation. Since that time, while the problems to be studied have been expanded to include most of the problems of education, the experienced teacher emphasis has still

been retained. The experienced teacher, it is believed, has the necessary background of work with children to enable her to identify significant problems.

The term "workshop" strikes a warm response in anyone who associates it with a workbench, tools, the nostalgic odor of paint and oil, and an opportunity to labor long hours on projects dear to one's heart. Actually this association of workshops in education with an opportunity to work on things of interest and concern to the individual should still hold. A workshop in education should not be a particular form of organization, a copyrighted series of activities or techniques, or even a workbench and tools. It is an idea, a series of educational convictions which, when put into practice, may take many shapes and forms. But unless the ends are recognized and convictions used to guide the achievement of the ends, the shapes and forms become hollow mockeries of things good educationally.

The idea, then, underlying workshop is simple—teachers are more likely to improve their competence to contribute to the educational development of children and youth if they work on the problems that are of importance to them in that endeavor.

In a workshop, the problems of teachers are the elements to consider in determining staff, resources, time schedules, procedures, group organizations, and the evaluations of the workshop program. The question of the workshop is not the question of what content it is important to give teachers but what problems are of vital importance to them and then what ideas, plans, and procedures in the field of human knowledge can be useful in solving these problems. Thus the orientation of the workshop is to the concerns of teachers and not to the knowledge of education *per se*.

#### *Certain Convictions Are Important*

In the support of this idea, there are a number of educational convictions which it is important for anyone to see clearly in order to understand and to evaluate workshop programs:

First, it is felt that an educational program should make it possible for the learner to have an opportunity to assume the responsibility for his own learning. This educational conviction can be stated in many ways, but the saying always resolves itself to the fact that no one can ever learn for anyone else, and all a teacher or a school can ever do is to facilitate and help give direction to that learning. In an attempt to apply this belief, the workshop makes every effort to aid the learner to assume the responsibility for identifying and defining his problem, for making decisions and meeting their consequences, for planning his activities and time schedules, for identifying and using instructional materials and resources, for evaluating his accomplishments, and for seeing the necessary end products and next steps. A corollary to this first belief is the importance

of the staff of the workshop being skillful in aiding the learner to assume these responsibilities.

Second, teachers should practice the skills they teach. Thus the workshop program should provide an opportunity for teachers to practice and to secure some competency in the same skills and abilities which are important in the development of children. These skills and abilities are those involved in the arts of language, of critical thinking, of living and working with others, and of identifying and using educational resources. These skills should be a part of the teacher's learning in order that she may be more sensitive to and have some ability in aiding her children to develop these same skills. Since these skills and abilities are learned only in terms of opportunities to practice them, the staff of the workshop makes sure that opportunities are always available for teachers to have that practice in solving their own problems. In this effort, special attention is paid to methods and techniques of group work.

Third, three important developmental tasks must be met by every person — meeting one's physiological needs, finding one's self, and making the adjustment to one's own peer group. Thus the workshop program should contribute to the successful meeting of these tasks by providing an opportunity for the teacher to understand herself as a person, as a teacher of children, and as a worker with her peers. In accomplishing this, emphasis is placed on the teacher participating in recreational and creative activities as well as in the activities related to her problem. Any attempt on the part of a teacher to translate her own ideas and feelings into the medium of clay, paint, wood,

and plastics provides her with a medium for understanding herself and at the same time helps her to become more sensitive to the creative efforts of children. If nothing else, after a workshop experience, her appreciation of these efforts is likely to be founded on greater humility and understanding of what that effort means.

The application of these above beliefs to the development of educational programs for teachers demands much from the staff of a workshop, especially in the realm of working with teachers in the way teachers should work with children and in using the learner's problem as a center for organizing the learning program of the individual and groups. Such work demands a broad background in the field of education, a specific competency in a particular area, and a special ability to work with people.

The work of the staff member is directive in the sense of keeping the attention of the participant on her problem and aiding her to define the important elements to be attacked; in seeing that she is increasingly more competent to make decisions on the basis of fact and educational principles rather than on the basis of the authority of persons; and helping her plan her activities with some sense of balance and continuity.

The efforts of the staff members are non-directive in the sense that they do not provide the participant with ready-made solutions or with the facts, materials, and time schedules to use in the solving of problems. Every attempt is made to develop a permissive environment in which the teacher can try herself out and on the basis of this broadened experience secure a greater per-

spective of her professional future as well as develop particular competencies in working with children and in dealing with her own problems.

Naturally this experience often becomes very frustrating to the teacher who has moved autocratically with her own children and with her superiors. She lacks the confidence which comes from being told what to do, what materials to use, what evaluations to make, and what next steps to take. Those who support the workshop idea believe that this kind of comfort and security is not the security that citizens in a democracy, and particularly teachers in democratic schools, can afford to assume. It is believed that helping teachers move from authoritarian bases to where their decisions are made on the basis of ability to think and use facts is the best insurance for more competent and adjusted teachers and more competent and adjusted children.

In other words, the proof of the workshop program is in what happens after the workshop is finished. Are any changes actually made in the instructional program carried on with children as a result of this experience? What is the nature of these changes? Are more adequate developments in children being achieved? This is the kind of test which should be applied to any instructional program rather than argument in terms of whether it is progressive or conservative, pragmatic or idealistic.

The way to improve educational programs is not to argue over words but to examine their objectives, basic assumptions, and educational principles used to support their activities. The evaluation should be in terms of the extent to which the ends are actually be-

ing accomplished. Such evaluation will tend to eliminate confusion and smoke screens and will tend to promote the improvement needed in our professional efforts.

Many elementary school teachers who read this article are already saying that they have been applying all these principles to their work with children for a long time. They are right. Educational programs which use the learner and his needs as a center for organizing and developing his learning activities are found rather generally in the history of education. Elementary school programs using the needs or the emerging curriculum approach have been utilizing these principles for the past three decades. Adult education programs have recognized their validity as a basis for teaching mature people outside the autocratic control of the school for a long time. In this sense, workshops have merely applied these principles to the education of experienced teachers and have become a popular symbol on this level as did the "whole child" and the "child centered school" on the elementary school level. Thus there is nothing magic about workshops. Any teacher can incorporate these principles into her educational program with children.

#### ***Using Workshop Techniques With Teachers and Children***

A good workshop is like a good educational program. It is good to the extent that its goals and the educational principles used to achieve these goals are good and are actually used to select and direct the education experiences of the learners involved. Workshop in the sense that it is used here should have these characteristics:

1. A teacher who is fundamentally interested in using the needs of the learner and the society in which he lives as a basis for organizing his learning experiences. This does not mean that this teacher is not concerned with skills and with content. Far from it. She is greatly concerned with them, in fact so much so that every effort is made to search out the content and the skills which are important in meeting these needs and in solving these problems. The difference is not so much in the elements to be considered in the educational program but in how these elements are used and organized.

2. A teacher who believes her responsibility is to the learner and his learning in the sense that the learner must assume the responsibility for developing those skills which are important to his present and future development in a democratic society.

3. An educational environment that is permissive: it includes a wide range of resources, activities and time schedules possible for the learner to use; the emphasis is upon trying oneself out to the extent that one feels comfortable; progress toward desirable ends is emphasized rather than success or failure in terms of absolute standards.

4. An educational environment that is balanced: social and cultural as well as professional opportunities are encouraged and made available; individual and group activities are seen in some essential relationship to the well-rounded development of the individual.

5. An educational environment that is directive in the sense that the learner is constantly engaged in evaluating the relationship of his activities and the contributions of his growing skills to

the solution of his problems and in developing better plans of action based on this evaluation. This conception of evaluation as an integral part of learning and as a major responsibility of the learner is one of the key conceptions of a good workshop program. Actually this kind of evaluation is much more rigorous and demands much more skill both from the learner and from the teacher than any other approach to this problem. Its value comes as it leads to ever broadening horizons and ever deepening understandings based upon fact not fancy.

6. An educational environment that emphasizes values, understandings, and increased skills as important ends rather than verbalizations, attention-getting techniques and term papers. The attempt here is to make sure that the edu-

cational activities carried on will be used to clarify, to define, and to illustrate important values and understandings rather than to be just busy work.

7. A staff relaxed in their own egos, skilled in individual and cooperative work, holding important educational goals and principles in common, balanced in range of general and specific competencies necessary to contribute to the solution of problems of the participants and composed of worth-while people who also know children, people, and educational programs.

8. An educational environment that stimulates the learners to develop and test their own philosophy of life and education in order that it may become an effective tool in the improvement of their own competency to work with children.

By DENISE FARWELL

## *And Therefore We Must Search*

*"Today's challenging mutation in human affairs has produced a new type of teacher and a new type of child which makes imperative significant changes in teacher education and in teaching methods," says Mrs. Farwell, teacher of the senior kindergarten in the Helen Bush School, Seattle, Washington. She discusses what the new type of teacher must do if she is to meet the needs of the new type of child and guide the development of his human qualities.*

**G**RAT AND UNPRECEDENTED CHANGES and pressures of the last two decades have thrust new causes and effects simultaneously upon every part of human living. In education, this challenging mutation in human affairs has been evidenced by the relatively sudden appearance of a new type of teacher and a new type of child with resulting radical changes in teacher education and in teaching methods.

Added pressure of wartime disturbances has further complicated both of these factors. The needs of children in an already disturbed new world have been intensified, and wartime employment has necessitated the hiring of many teachers whose qualifications have not been acquired by accredited education. And since in education "the war is going to last longer than the duration" these new teachers must be made

eligible for their great responsibilities, while they are working, by efforts and methods not previously followed in teacher education.<sup>1</sup>

This concession implies a real need and imposes a serious responsibility upon these new teachers. They become teachers of the younger children because they want to and because they appreciate the opportunity. They come with qualifications uncoordinated but available. They will need to learn as they work, through their daily experience and observation and through outside study. They will need to be guided by their own sincerity, by those experienced teachers with whom they work, and above all, by the children themselves whose new needs will provide the surest stress on objectivity—the first requirement of a good teacher.

#### *She Works With Experienced Teachers*

A valuable experience in the novitiate of this new type of teacher is the likelihood that she will work as assistant to experienced teachers whose methods may be widely divergent and even in opposition to each other. Her evaluation of these different methods will cause her judgments to be made upon the results she observes in the children. Her own aspirations will arise from a comparison of these different methods in action rather than in theory.

Very different from the conventional new teacher who has spent some time in specific preschool education, this recruit will be plunged immediately into action. She may be assistant in a morning junior kindergarten to a teacher whose methods stem directly from old Froebelian techniques. The daily schedule will be precisely outlined with an accent on orderly group performance,

but as the assistant works and watches she will realize that something is wrong. The children resist this simulation of order. The assumption of calm acquiescence and receptivity upon which the orderly Froebelian circle depends is no longer valid. The children do not accept the circle readily and by the time this maneuver is accomplished they are inattentive and restless and cannot receive the material presented.

This difficulty will be encountered in every part of the formal program and more time will be consumed in an effort to establish order than in the presentation of material and in participation in activities. The assistant will notice the frustration of the teacher and the teacher will very likely say to her, "I've never had such difficulty keeping order. These children certainly are *individuals!*"

The assistant will know only too well that the children are "individuals." To her falls the task of handling the overt rebels while those acquiescent to the circle remain with the teacher. This will be one of her real problems, for her opportunities to occupy those rebels will be limited.

The morning teacher is accustomed to an assistant whose duties are relatively menial and on the periphery of the children's education. It becomes apparent to the assistant that the teacher's education has been confined to her initial academic experience, with an accent on formality and group performance. Her methods have served her well until lately and she may not realize that the rebels she relegates to her assistant are only different from the

<sup>1</sup> Editor's Note: For another point of view on the new teacher education see "In-service Teacher Education—Implications for Administration and Support," by Karl Bigelow. CHILDHOOD EDUCATION, January 1946, 22:227-231, 251. Reprint available on request.

conformists in her group by reason of their open refusal. The result will be that the assistant will attempt to give the rebels the individual attention they sorely need, and the teacher may resent this infringement upon her role. The assistant will realize she is overstepping, she will still want to give the children all she can, and the morning sessions will be difficult for her, but she will learn much of value.

In the afternoon with a senior kindergarten, the assistant may find herself in an entirely different situation. There will be an atmosphere of such variation and industry and spontaneity that at first she may only be impressed with a sense of noise and even confusion. She will be mixing paint, helping with woodwork, preparing clay, watching over block-building inside and outside, joining in large construction and apparatus projects, and answering many simultaneous requests. Everybody will seem to be doing something different!

The same enthusiasm and variation that reigns over the work period will extend to the other parts of the program. Plans will be flexible—singing will turn into rhythms, the performance of one child will turn into a group performance, lunch time will be a joyous party, story time will be converted into drama. The afternoon will pass on wings. Soon what seemed like noise and confusion will resolve into the happy sound of controlled freedom and varied industry.

The assistant will feel an enthusiastic response in herself. She will be working *with* the teacher instead of *for* the teacher. She will be impressed with the inner calm and widespread vigilance of the teacher; with her concern for a group of busy, learning, creative indi-

viduals. This attitude the assistant will seek to emulate. She will see the *apparent circle* give way to *group unity* born of *individual adjustment*.

In the midst of all this activity and spontaneity, the assistant will more quickly learn the character and need of each child. She will realize that in this kind of contact the children will become friends whom she can really serve and from whom she can learn what she needs to know. She will have a chance to learn techniques because she will really participate in every part of the program.

An assistant fortunate enough to experience these contrasting and perhaps even opposing methods of teaching will quickly build conclusions borne of her participation in them. She will begin to ask herself some searching questions: Why does the formal program seem now to fail when for years it was so successful as to have established a tradition? It is safe to assume that the basic qualities in children that Froebel and others in the past understood so well have not changed. What then has changed? Something is in the way now that prevents children from being receptive to old methods. What is it?

Careful consideration of the premises on which the Froebelian circle and the gifts were based will reveal several aspects no longer true. Principally, the transition from home to preschool learning is not the same as these old methods assume. Basically, mother is different now—she works at a job away from home, she is an active clubwoman, she is social, she is beset with the countless irritations and complicacies of urban modern living. Basically, father too is different. In the last few years he has been almost non-existent; he is

harried and absorbed by the demands of a disturbed world.

These conditions, plus the larger ethical and emotional changes in what was once a stable institution called family life, spell *insecurity* for children. They come to school psychologically unprepared to receive the benefits of a formal program. A spiritually and emotionally underprivileged child, however well cared for materially, cannot absorb learning of any kind.

And yet it is paradoxically evident that these modern children are better equipped to learn than ever before. The breakdown of family ethics has released them from unreasoning obedience. They are actually more normal now. If one accepts Webster's definition of "normal," which is "truly representing one's nature," then it is possible to see how the absence of unreasoning obedience frees these children to try to assert themselves. It is only their inept efforts to be themselves that are represented in what child psychologists call "emergency behavior."

*Children are human.* It is largely the dehumanizing elements of modern life which they are resisting in their "emergency behavior"—lack of love, respect, spiritual sanctuary and the security which these attributes connote. It is the children's effort to be human which must be directed by love, understanding, and individual adjustment. Upon this new necessity rests the re-evaluation and direction of preschool methods.

#### *She Adds to Her Knowledge And Understanding*

These are the conclusions which will convince the assistant that it will be very worthwhile for her to make the

great effort necessary to become eligible for a place in the ranks of those upon whom these serious and new responsibilities rest. Even a brief exposure to the children of this disturbed world will make her desirous of doing this more for their sakes than for any other, and the urge to try will be irresistible. The wonderful mystery of the individual child, his tremendous importance and need will be an inspiring challenge to her.

How to begin? With the ultimate goal of a preschool credential she must begin a long course of outside study in child development in her spare time and at summer school. In the meantime she must do research at the library on immediate problems. Turning from books on older methods of which she is now suspicious, for she realizes that while they may be adequate in theory they are lacking in suitability of applied techniques, she will find modern writers and an accent on psychology and flexibility. In these new books she will refer to specific problems only to find them ably described and then the conclusion—"because of individual differences, each case must be considered separately and treated according to the individual."

While this repeated experience will prove disappointing and even disheartening to her, she will realize its wisdom. The result will be a renewed resolve to increase her faculties of awareness and observation in search of clues and evidences in the children with whom she works daily.

One of her problems will be that of parent education, for she will realize its important part in her responsibilities to the children. At the same time she will encounter another dilemma—while the

children's needs are immediate, the education of parents is a long process. It will seem to her that parent education should begin long before the children arrive at preschool! Nevertheless, she cannot neglect this important aspect of her work, in itself a long and complicated study.

As the assistant works with the children she will realize more and more the importance of knowing *each* child. Less and less will she begrudge the large share of time that the "problem" children require. She will discover that the manifestations of their maladjustments will provide observable examples of those hidden in less demonstrative but nonetheless maladjusted children. It is simply a matter of degree. Everyone, all through life, wants more than anything else to be himself and if the incalculable sources within himself have open channels through which to course and if they are opened soon enough by varied and rich personal experience, learning and adjustment will result.

Preschool provides a glorious chance to free and foster the natural, the human qualities in each child. It can and must be done in many ways. There will be at least one open channel for each child and if that is discovered and used, his naturally dynamic spirit will open the closed and disturbed areas. Exploitation and development of natural individual aptitudes will heal the unhappiness of maladjustment, will bring a smile where no smile was, will replace a shrill voice with laughter, will restore lost confidence, will bring the lonely one into the group and send that child into the world better able to cope with its manifold problems.

It is for these open channels that those who work with children must re-

lentlessly search. The assistant has a wonderful chance to learn how to do this and it must be learned as a technique. Extensive study in science and theory of teaching can only facilitate, verify and direct the results of her observation and awareness. These techniques together will provide an answer to the problems of teaching the children of these years and the years to come.

#### ***She Seeks New Materials to "Cultivate" Normal Aptitudes***

All too soon, because of the decrease in available teachers, the assistant may find herself recruited as a teacher. Now the responsibility she felt theoretically will become an exacting reality. Entrusted to her care for three hours every afternoon are twenty five-year-olds. Webster says of a kindergarten — "a school for young children conducted on the theory that education should be begun by cultivating the normal aptitude for exercise, play, observation, imitation, and construction and emphasizing the necessity of social training."

But this new teacher realizes that before "normal aptitudes" can be cultivated they must be *discovered* and *released* for each child. Her success or failure will be measured by her ability to do this. With the release of normal aptitudes as an objective she will plan her program and materials. These materials must serve several purposes. They will first be used as occupational therapy in the effort to correct maladjustments and establish openings into dynamic experience for each child. Individual confidence and social integration for each child must be begun by finding at least one kind of activity to which he responds easily and in which he can find real pleasure and satisfac-

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tion, personally and socially. After that, if all the materials and activities are inter-related and suited to the environment and emotional interests of the children in the group, learning and integration will ensue.

The new teacher's first necessity must be to supply herself with ready material which ordinarily is gathered over a long period of preparation — literature, music, poetry, pictures, finger plays and arts and crafts material. There are at least two good reasons why new material is necessary. One is that the world has changed very radically in the last few years and the other is the fearless honesty of the children in declaring their interests and desires. Here is the first practical demand for the objectivity in teaching which has become the aspiration of the new teacher. She must not only select her materials with this honesty constantly in mind, but she must respect its validity.

She may set out in the field of literature for children feeling fairly optimistic. She may even possess some "charming" children's books of her own. But if she is really honest and considerate of the purposes of literature for children she will realize that while many books are "charming" and certainly should be available to children, they will not serve the *vital* purpose. She must guard against her appreciation of these charming books ably presenting the philosophy of childhood yet appealing only to the nostalgia of adults.

The stories they seem to like best, though, are stories about themselves in their own environment. Their own world of mechanical and electrical devices, presided over by the genii of electronics, is far more entrancing in its

magical appeal than the old world of fairies, witches and spells. These children will inherit a world at once threatened, enriched, and served by electronics. They cannot begin too soon to orient themselves to its reality and potentials. Good photographs, slides, and movies as well as stories will interest them in the wonders of their immediate environment and provide them as well with valuable first experiences in design and form and color. In this way they may be influenced in their own creative efforts which are not only of inestimable value to their emotional expression and outlet, but will provide an index of importance to the teacher.

The response the children themselves make to the phenomena of their environment will provide a constantly alert teacher with an unending supply of dynamic openings into literature, art, drama and music. Children paint the way they *feel* and much is revealed in their designs. When the technique of interpreting these revealing pictures of emotion and inner experience is better developed, we will have come a long way toward learning to know the individual child.

Children are particularly sensitive to the rhythms and patterns of life and they will readily reproduce them in dancing and recognize them in music. An alert teacher can take her cue for music material from a chant heard on the playground, from the sound of a plane overhead, from the picture brought to school, whether it is of bears, an engine, or a paratrooper floating through the air. Children find music and dancing everywhere and in everything. It remains for the teacher to enlarge upon their own observations and thus provide dynamic experiences

for them. The material she uses need not be material designed just for children. They have much more sophisticated taste and better taste than they are given credit for. Indeed, their understanding of modern music and art is often more discerning than that of adults!

It is because their creative work is highly subjective and so revealing that children should be strictly uninfluenced except for facilitation of technique. Their teacher must set aside her adult aesthetic values in either influencing what they make or in making judgments on anything but indications of adjustment and development. To these ends the teacher consciously works and the children unconsciously strive.

The same new and complicated world that causes their psychological difficul-

ties has also in its positive cultural aspects the cure and the nourishment they require. Re-evaluation of preschool methods can make this cure and this nourishment available to the children by orienting them to *all* the aspects of the complicated world in which they must live. The psychology of individual differences as a means to this end is perhaps new as a science but not new as an idea. Ben Jonson was well aware of its importance when he wrote, "In the difference of wits I have noted there are many notes; and it is a little maistry to know them, to discern what every nature, every disposition will bear; *for before we sow our land we should plough it.* There are no fewer forms of minds than of bodies among us. The variety is incredible, *and therefore we must search.*"

By RUTH E. OAKS

## *The Child: His Painting and His Personality*

*The teacher should look upon the child's painting, not as a skill or as a tool but as a means of developing a personality fully acceptable in his world and time, says Miss Oaks, teacher in the York, Pennsylvania, city schools. She discusses revisions in the methods of instruction in art, illustrates how sequence develops, and concludes with a statement on the goal to be achieved in children's creative expression.*

**O**UT ON EAST PRINCESS STREET a boy is born, and the boys in Smith's office take time out for cigars. As night falls, the stork again drops down that way — this time three doors farther along where the postman leaves mail for the Dugans. Again it's a boy.

Two boys born on the same day on East Princess Street. And right then and there their claims to sameness cease.

The Smiths name theirs Johnny. The Dugans prefer Mike. Johnny shoots up tall and skinny while Mike stays short and chubby, a living miniature of his dad. Mike likes animals; especially strays. Johnny likes people; they answer when he talks to them. On and on we could go, citing instance after instance of how these two boys differ in physical, mental, and social develop-

ment. The child, then, is an individual.

Before long Johnny and Mike are in school, thrilled by all the wonders and delights of first grade. The teacher who will recognize them as individuals and respect that individuality is pretty sure of keeping the sparkles in their eyes and enthusiasm without measure in their will to do.

Recognizing and respecting individuality implies a knowledge of sequence. I had an instructor last summer who used to tease me about my intentness on sequence. But to me it is the answer almost to life itself. You can not learn a given thing until you have learned that which goes before. Step onto the first stair, the next one is that much less high. And so you go — up and up — each one no more difficult than the one before, because there is just that much to surmount and no more.

There is a sequence in children's painting just as surely as there is in word analysis. The teacher should recognize and make use of it. D'Amico, in his book *Creative Teaching in Art*,<sup>1</sup> has outlined in very simple fashion this sequence, or if it is preferred, the stages of development in painting.

The child begins with mere daubing of paint and from that grows an interest in and consciousness of color. Next he begins to experiment with both color and brush and thus arrives at the pattern period. This is characterized by dots, stripes, swirls, and similar effects. The pattern period gradually develops into a feeling for composition and balance and the total effort is recognized as an abstraction.

From here, the child enters the realm of symbolism where a line is a house and a circle is a man. Not until then

does he go into actual representation. In spite of this, many children are expected, upon entering school, to plunge immediately into representation with utter disregard for the stages of development which ordinarily precede this last step.

The teacher with a typical primary class will have pupils in every one of these stages. She cannot expect to give them all the same dose of instruction in art and she cannot expect to get the same results from each.

For some the daubing stage may last for months while with others it passes with the third trial. The fascination of endless new combinations during the pattern period extends it indefinitely regardless of the eagerness of the teacher to go on to more graphic representation. Through it all she must have patience. Painting is not a skill or a tool and must not be treated as such. It is not developed through mass production and regimentation but through recognition of and attention to individual interests and needs.

#### **What Should Instruction Be?**

There will have to be a drastic revision in the methods of instruction in painting. First of all, the change will be apparent in the way of selecting subject matter. One of the teacher's most important contributions will be to provide experiences about which the child may paint. A beautiful box of colors and a fat, sleek brush are of little use to the child who is starved for ideas. These experiences must have meaning for the child and he must be allowed to interpret them in his own way.

One experience—that of observing the cutting down of some beautiful

<sup>1</sup> D'Amico, Victor. Scranton, Pennsylvania: International Textbook Company, 1942.

but exceedingly dangerous poplar trees which outlined our playground—made a tremendous impression. Two thirds of the class (an unusually high percentage) attempted to translate the experience into paintings. Not one painting was like another. Each child had his own interpretation.

Other revisions will have to be made in the frequency of painting and in the availability to the children of materials. A child needs to paint often and he needs to paint when he needs to. The teacher who buries painting supplies at the bottom of the cupboard and grudgingly pulls them out once a week is failing to take full advantage of one of the finest of teaching aids. Materials should be kept where the teacher need not handle them at all, but where the child can get hold of them easily at the psychological moment. Undoubtedly there will be some wasted paints and paper, but the loss will be small compared with the richness of product which will result.

In addition, the teacher can safely urge working large and filling the space and she can stress the importance of clean, clear color. But other than that, there is little for her to do except praise and encourage and praise some more.

### **How Sequence Develops**

Sequence develops in two ways. There is the adding-on process where one layer is placed on another, and there is the unfolding process like the opening of a rose. Children's painting belongs in the latter category. It cannot be rushed any more than can the blooming of a rose, but must be allowed to develop in its own good time in the warmth of approval from class and teacher.

Hand in hand with the unfolding of creative development goes the unfolding of personality. And this, perhaps, is the greatest justification for art's presence in the curriculum. We do not expect to make artists of all our children any more than we expect them all to be doctors or lawyers or engineers, but we do expect them to be persons capable of taking their places along with other persons in a give-and-take world.

There was Janet whose environment was unbelievably drab. Her first attempt at the easel produced nothing but a solid sheet of black. The gay yellows and reds went untouched. She used what she knew—the blackness that symbolized her home and existence. As she gained courage on succeeding occasions to try colors more bright and more gay, she seemed to find her place among us. She, too, could fill her paper with the yellow of the sun and the redness of ripe apples. Our approval and acceptance produced a blossoming good to see.

Gene came to school so lacking in communicative ability that he despaired of ever being wanted. At home he had managed to get along with grunts and gestures and a few phrases intelligible only to his mother who had been present at their inception. But when he had had a few trials outside with the boys in the neighborhood, they had rejected him with typical cruelty. They penalized him for lack of vocabulary and for low facility in articulation. Small wonder, then, that he came to school with fear and trembling and not a few tears, expecting only the rejection he had received.

But he found his way with brush and paints. Great splashes of color,

boldly mixed and applied with abandon, seemed to say what his tongue could not. As his paintings were accepted and hung with the others in a place for all to see, he began to relax and unfold. Growth was inevitable. His speech, though still defective, shows improvement. It no longer looms large, obscuring all else; no longer seems a blank wall beyond which there is no passing. He has known success and because of it can go on to larger and larger achievement.

#### *The Goal to Be Achieved*

It lies with the teacher to recognize the importance of these early efforts and to know just what they can mean to the child struggling for social adjustment. The less complex and yet highly satisfactory experiences which painting can give are often the bridge between uncertainty on the one hand and adequate emotional stability on the

other. The teacher must not hurry. Beautiful paintings and accurate representations are not the goal but rather persons—persons without fears, without stultifying inhibitions, without all the handicaps which foster deviations from the socially acceptable norm.

The child whose teacher knows him as an individual should know, too, the stages of development in painting through which he as an individual is likely to pass. She should give him time—all the time he needs for each stage—so that he knows only success and satisfaction. He must never know the frustration which can so readily stifle and kill his budding creative development. She must give him something about which to paint and the opportunity to paint it when it will benefit him most. She should look upon his painting not necessarily as preparation for a career in art, but as a means of developing a personality fully acceptable in his world and time.

By EDITH WHITEHURST

## *Even a Nickel*

*How a teacher helped a child build his way back into society. "I do not say that this is an analysis of method, for who can be sure that a thing will work more than once. But I hope that in telling the story of what Miss Taylor did and of her small though promising results I have to some extent stressed the importance of human feeling and understanding in striking at the roots of delinquency," says Miss Whitehurst, Beaumont, Texas, in her letter to the editor. We think she has.*

TOO MANY THINGS WERE HAPPENING AT ONCE for the principal to notice the little boy who stood by her desk with a hand outstretched.

"Miss Clinton," he said tentatively, but she had turned back to the black haired music teacher and was saying, "I don't think you are responsible for

staying here beyond the specified time. If the child doesn't come by that time, he has simply lost his lesson."

"Miss Clinton," said Jim again.

She raised her eyes to the clock and automatically reached for the button that rang the warning bell.

"Yes, Jim?"

"Here's a nickel I found on the school ground."

"Thank you, Jim. That's fine." She gave him a mechanical pat and slipped the nickel into her desk drawer to keep company with a collection of hair bows, pennies, pocket knives, and similar items which had been found by children or confiscated by teachers. But when she turned again to Miss Mason, she did not find her attention on music students.

"Anna, do you realize the significance of that?"

"What do you mean?"

"Why that child is Jim Watson. One of the regular forty thieves we had around last year! He would have stolen the gold out of your teeth while you were talking to him, and he was never more than two jumps ahead of the police, even at his age!"

"That's right," answered the principal with immediate interest. "He is the one they really thought took Sam's ten dollars, isn't he? Do you suppose he's had a change of heart?"

"Whatever it is, be sure to tell Mary. She has worried over him enough that she ought to be glad of even that much."

It's hard to say where a story has its beginning or its end, especially with children. Who knows, in their unfathomable little brains, what chance word has tossed them into rebellious misbehavior or what simple evidence of faith has put them on their mettle to do their best. When Mary first stumbled on to the problem of Jim and the ten dollars, she knew very little of the background of the story. She was new in the school that year, and finding her ten-year-olds with character traits already well defined, she had to rely to a

great extent on observation and perhaps as much on intuition in every situation.

One afternoon in September, Mary was warding off the excitement that hovers around bell-time in a fifth grade reading class.

"Where was Tito when we first read about him yesterday?" she asked hopefully.

Hands waved and a few answers, right and wrong, were whispered across the room. A black face appeared at the window, as the janitor asked, "Scuse me, Miss Taylor. Can I see Jim a minute?"

"All right, Sam. Jim, Sam wants you outside." (Not supposed to call them to the phone, she thought, but you never can be sure it's not important.)

"Miss Taylor," Donald waved his hand insistently, "Tito was in Africa!"

"Not Tito! Who was it who was in Africa?"

"Miss Taylor, can I take the ball out?"

"It's not time to take the ball out."

"But it's Jim's week and he's not back."

Five more minutes of babbling and the bell rang. In the scramble to the dodge ball court, the debate over captains, and the choosing of sides, Mary did not have time to wonder that Jim had not come back from the phone. It must have been fifteen minutes later that she glanced toward the building and saw that Sam was still talking to the boy. His wife, who also lived at the school and helped with the upkeep of the building, had joined him. There was no doubt that the two were accusing or scolding the child.

"Something's wrong here," thought Mary. "Chuck, you and Jerry be cap-

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tains next game. I must go back to the room a few minutes."

The colored couple turned back toward the building and Jim went sobbing into the room before Miss Taylor got there. She walked past him quietly and sat down before she asked, "What is Sam's trouble, Jim?"

"Oh, he thinks I got his ten dollars," the boy sobbed almost unintelligibly.

Mary felt her eyebrows go up in surprise, for it was the first she had heard of it. But she kept her tone conversational.

"When did he lose ten dollars?"

"This morning when he was taking his shower somebody took some money out of his clothes."

"Come up here, Jim," she said gently, and as the fragile little tike walked toward her, she took in the tragedy of his appearance—the dirty, dirty feet; trousers rolled up at the ankle to keep from tripping him, sleeves a cuff's length too long turned up at the wrist. (Don't they ever buy clothes to fit them *this* year?) Yet there was something so whimsically appealing about the little face that once a person caught the laughter of the brown eyes, it was never difficult to look beyond the dirt.

She clasped her hands around his waist—a waist so slim that the child scarcely touched her standing in the circle of her arms—and asked quietly, "Why do they think you might have taken it, Jim?"

"Because I was up here this morning early. Mama had to go to work early and I came up to school. I put my books there on that window and went on out again and played by the swings until Donald came to play with me."

Dirty fists made mud-pies around his eyes as the child sobbed.

"Is that when Sam saw you?"

"Yes, ma'am. Just because I got into some trouble last year with some big boys, now they think every time anything's missing I got it. Sam said he was going to send the police to my house, 'n if he does my daddy'll beat me up."

The threat sounded so absurd and melodramatic that Mary had to force herself to remember how real it was to the boy. But memory of bruised arms and black eyes on this child and others impressed its reality on her. She wanted to shelter the frightened little boy and soothe away his fears. With gentleness Mary looked steadily at the child and asked, "Jim, did you take the money?"

It would have been difficult for a child to meet that direct and searching gaze with anything but the truth. The boy met it openly and answered, "No, ma'am, I did not."

("You never really know," she thought. "What's going on in his mind is so far and remote from me, I could talk to him all day and never know. But I'm going to believe him.") "Then go to your daddy and tell him the truth, Jim, before anyone else can say anything to him about it. Tell him the whole thing and make him believe you." She spoke almost sternly, willing her own strength into the boy.

"He probably won't believe me."

"I think he will, Jim."

For the first time Mary smiled at him, and the echo of a smile warmed the boy's eyes. "And promise me this. When *ever* you get into trouble, whether you're guilty or not, will you tell me about it?"

"Yes, ma'am."

"Honest Injun?"

The boy grinned. "Honest Injun."

Miss Gray walked into the room with a stack of books. "Oh, excuse me." She stopped. "Are you busy?"

"No, Jim's just running along now. Come in."

"Did you make him confess?" the other asked eagerly as Jim passed into the hall.

"Well, no," said Mary hesitantly. "I'm not sure that he took it."

"Not sure! Don't let him fool you. Of course he took it! Wasn't he in jail right along with three others last year for breaking in stores! The big boys would plan it and then let Jim climb through places that were too small for them and get the stuff. Listen, he knows all the tricks, and if he's talked you out of it, that's just one of the tricks. That kind doesn't change."

Mary looked at her friend, unconvinced. How could a woman, a teacher who was gentle and understanding with her own pupils, be so quick to label and tag a child a thief? How can any of us know whether or not one of them has changed and is trying to do better? There would be no virtue in either punishment or teaching if we were to admit that at the age of ten a child is already what he is going to be for the rest of his life. Mary did not press the issue.

"Well, we can't say for sure that he did or he did not. We don't have any real proof either way."

#### *Another Chapter Unfolds*

It is one of the sad things with teachers and probably with parents, too, that we do not always follow up an incident. Too many things enter in and deflect our interest, and perhaps where a good seed has been sown we do not think again in time to water it.

It was chance that brought another

chapter into Jim's story, but it was a fortunate chance.

Mary was sitting at her desk after school looking at the mess before her, wondering where to begin. As her eyes wandered over lesson plan sheets, quarterly reports, science notebooks, she was also wondering what to do about her badly neglected lawn. She had hardly noticed that Jim was still at his table—fifth graders have such a time keeping books and rulers and pen and ink in their desks, not to mention numberless extracurricular items, that there are always a few stragglers in the room after three-thirty. Noticing who he was, Mary asked at random, "Jim, can you use a lawn mower?"

"Yes, ma'am, I always cut the lawn at home."

"Do you know how to trim around walks and flower beds?"

"Sure, my daddy taught me how to do all that."

The teacher looked at the tiny, wiry body and wondered how he'd get along pushing a machine, but it might be worth trying. "Do you suppose we could get hold of a lawn mower? If we could, I sure do need someone to cut my grass."

"I'd like to do it some Saturday."

"All right, we'll find out about it." Mary felt a sudden urge to make him feel on an easy social footing with her. "Jim, I got to meet your mother the day we rationed gasoline."

"Did you?" A cloud settled on his face and he shifted uneasily.

Mary was puzzled that her comradely impulse met such a cool response. Then one of those flashes of insight which are the salvation of teachers rescued her.

Mary was a plain woman. No man

ever whistled at her and no woman ever envied her. But because she was a woman with a heart she was able to see herself at the moment as this child saw her. There she sat in a bright plaid skirt and warmly colored sweater; flowers (nineteen cents at Woolworth's) brightened her hair. Her eyes were never entirely free of laughter, and there was a little dent in her left cheek which, though she feared it was a wrinkle, might be mistaken for a dimple, especially when she stumbled across some hopelessly evident childhood sin.

She was right; plain little Mary Taylor, who to all appearances led a life completely devoid of color and romance, was all that was gay and glamorous and beautiful to Jim. Beside that picture she saw his mother. Frail little caricature of a woman with narrow shoulders and narrow hips, dry brown face and dry brown hair, and the expression of her eyes punctuated by an ugly scar, souvenir of a beer bottle which had ricocheted off her forehead when she was working at the Silver Slipper. Her poor little unwomanly bosom was rendered even flatter by a striped jersey. The woman had volunteered the information that Jim was a bad and unmanageable boy and she had been unimpressed when Mary assured her that he was a smart boy.

"What happens to them?" Mary had thought sadly. "What in life can be hard enough to drain them of every drop of warmth and laughter and sweetness?"

As the two pictures arose before her she understood the cloud that shadowed Jim's face as he moved from one foot to the other and said, "Did you?"

The dimple came into play, and with a conscience as clear as an infant's she

blithely lied, "Yes, I did. She had on the nicest blue and white sweater. I wish I had one like it."

"Did she? Yes'm, she said she saw you." The cloud lightened and the black eyes shown again. Perhaps his mother was not so entirely different from Miss Taylor after all.

"Don't forget about the lawn!" Mary called after him as the interview ended.

It would have been optimistic to think he might forget. Every day or two the child reminded her, asked if she had found a lawn mower, or mentioned how good he was at handling clippers. Mary found a generous neighbor in the same block who owned a mower, and Saturday was the date set.

Miss Taylor was scarcely out of bed when the doorbell rang.

"Miss Taylor, I brought Donald along to help me. Two of us can get it mowed quicker."

"Please, ma'am, could we have a drink?"

"Do you have any lawn mower oil?"

"Miss Taylor, could I use your telephone to call my mother. I'll come in through the back so I won't get your living room floor dirty."

Each time they rang the bell and stood with polite formality at the door.

Strangely enough the two little ragamuffins got a gratifying amount of work done. It took occasional prodding from the house, but they were cooperative enough with a little reminding.

"Jim, I don't hear any lawn mower going."

"No, ma'am. It's Donald's time. I'm using the clippers here by the walk."

"Donald, what about it?"

"I've got to adjust this wheel, Miss Taylor. This screw's not put in right."

"Oh, heaven," she thought. "He'll probably rebuild it before he goes back to work. Oh, well, go ahead little Thomas A. Edison! You know more about it than I do."

Lunch might have been a problem—something to fill half-starved boys. Then she thought of fruit and chili. "There will be vitamins and they can stuff themselves full on bread with the chili. I'll have to send them to the store."

"Jim," she called, "would you go to the store for me?"

"Yes, ma'am." The same conscious politeness, but his eyes shone at the prospect of an excursion.

"Get a block of chili, a loaf of bread, and at least three kinds of fruit—whatever you like, but be sure to get the fruit."

"Yes, ma'am, we will. Where's the store?"

"One block straight up the street and one block to the left. Let me give you some money."

An odd little flutter passed through her heart as she looked into her purse. There was nothing but a ten dollar bill. "Well, we'll see how it works," she thought and handed it to the boy.

"Now, honey, be sure the man gives you enough change. That's a ten and not a one."

"I sure will. Old Donald can help me remember."

In twenty minutes two noisy, tumbling, playing boys were back.

"Grapes and oranges and bananas! How's that?"

"That's just splendid!"

"And here's your money. The stuff was a dollar nineteen. And here's a nickel and a penny, and seventy-five cents is two dollars. And three, four, five, and five's ten."

"Good arithmetic, Jim!" Then she took the little boy by the shoulders and looked at him tenderly. "You see, Jim, when you told me you didn't take Sam's ten dollars, I believed you."

Jim looked up at her with the same funny politeness and reservation, but as he replied the ever-ready "Yes, ma'am," there were tears in his eyes.

This is not a story. I'm sorry if anyone has read this far and will be disappointed to find that nothing ever happens. There's nothing more to it, except the day that ragged little boy—a boy who at the age of ten had already been labeled and pigeonholed Active Thief and Potential Criminal—walked into the principal's office and said, "Here's a nickel I found on the school ground."

When they gave the nickel to Mary and told her what had happened, she received it with cheerful skepticism. "We don't know for sure that he did not find thirty cents and keep the quarter," she said, but there was genuine faith and hope in her voice as she added, "but even a nickel is a start in the right direction."

▼

**T**HE MAIN ENTERPRISE OF THE WORLD FOR SPLENDOR, for extent, is the up-building of a man.—EMERSON.

By EMILY PRIBBLE

## Crosses and Knives

*Miss Pribble, teacher of dramatics in the Evanston, Illinois, public schools, tells how she gained insight into the innermost feelings of fifteen- and sixteen-year-old girls through creative dramatics and how their experiences in play acting released feelings buried deeply within the girls and led to their happier adjustment to school.*

THE TIME IS THE PRESENT. I have just been told by the principal that I am to have a group of fifteen- and sixteen-year-old girls the first period every morning, girls with whom I may do anything I wish in the line of creative work. The type of school? One in a large West Coast city for the development of children with IQ's ranging from 49 to 79. The type of child? Almost exclusively Mexican, with a sprinkling of Negro and white, many of them with juvenile court records for stealing, promiscuous sex relationships, and the like. And the family background of these girls? Squalid conditions largely, eight and twelve children in each family, with malnutrition and disease which would run wild did not the school authorities use constant preventive methods.

Creative dramatics! Perhaps that is something which would appeal to these girls. And so, as the girls filed into my room that first morning, I looked them over with the eye of a careful farmer deciding on the kind of crop he is going to raise.

I had recently come from a conservative Middle Western community and these girls were different from any I had ever seen — pompadours, bangly earrings, jet crosses around their necks on black ribbons, black high socks, short, short skirts swinging in rhythm

to their walk, and the stench of cheap perfume everywhere.

The girls came in — some shuffling and dragging their feet, deliberate in finding chairs, and others rushing and grabbing seats. From all, the same suspicious look, the long lowered lashes over curious or bland eyes, the curling of insolent lips. What was this new teacher going to be like? Was she going to slap them the way the last substitute did when they talked back? Would she scream at them the way the sewing teacher always did when they lost pins or used too much thread? What special thing would they soon hate in her and how long would it take?

"Don't trust her. We've been fooled too many times before." There it was — born of smarting past experiences and as obviously painted on their faces as their beet-colored blaze of lips.

Slowly, slowly I must go — slowly enough to dare to link the slender chain between them and me; slowly enough to build the kind of contact essential to bring confident, meaningful and free-giving dramatization. And so I began somewhat like this: "You know, I think we're some of the luckiest people in the whole school."

"Yeah?" snarled sixteen - year - old Lucy. "Nobody's lucky who has to come to school, Miss." She spoke with a kind of jelled authority.

I stopped for a long minute. I think I must have prayed, too, the minute was so long.

"I think I . . . golly—maybe I know something about the way you feel." I tried to bring each word out carefully, separately, holding to the hope that my excitement at having such an opening wouldn't betray me.

Hard behind my fingers I could feel the ridge of the desk top against which I forced myself physically to relax. I waited then, strung up in space. I heard a slight stir in the room—the kind of stir that marks the difference in breathing in someone who has tossed a long night through and then slips into quiet sleep.

"Sure," I went on. "I'll bet everyone feels the way Lucy does about school . . . or other things . . . at some time or another. I can remember how I hated to go to school because my sister was always so much smarter than I was. She was a couple of grades ahead of me. As soon as I would pass into a higher grade I'd get a teacher she'd had, and the first thing the teacher would say was, 'I'm so glad to have Alice's *little sister*. I'm expecting great things of you; you know. Alice always was such a wonderful student, and a little lady, too.' And that made me wish that I'd never see the inside of that school again."

I waited. I could see one or two heads nod in silent agreement with me. Some eyes stared off into space as their owners lost themselves in their own private darkrooms where nothing had yet been developed. In others, jaws clenched tight to keep the smoldering anger beneath from leaping into flame.

"But I still think we're lucky," I went on, and my breathing came fast-

er, "because we have the chance to do anything together here that we want to do the first period each morning. I don't know what you'd like to do, but I know one of the things I want to do most is to get to know you, to know what you like to do after school and on Saturdays, who your favorite movie stars and radio actors are, how many brothers and sisters there are in your families."

Any deeper look into them at the beginning wasn't possible. So I went on chatting with them about quite superficial aspects of their interests, trying to give them constant reassurance that I was with them, that I wanted to know about each of them individually. Here are some of the things the girls wrote about themselves that first morning:

There are 13 in the family, six boys and seven girls. I was born June 19. When I go home I clean house and sometimes I go out and play.

My name is Lily. I live at 5199 Sierra St. I have no father. I have mother and two sister and no brother. Me and my sisters were born in Colorado. My mother work in the defense plant. I have 32 cousin.

I like to hear Frank Sinatra on the radio. And my best girl singer is Helen Forrest. And I seen her in person at the Orpheum. The band leader I like is Harry James. I like flowers. I like school, to flirt with the boys. I like to swim and skate. That's all I could think of now.

In the midst of these expected factual reportings came two or three that revealed something of the girl herself, something of her inner thinking and reaction—Socorro's, for example:

In my family we are six. I have a brother he's fourteen and two small sisters. And I am sixteen. I haven't got no father and no mother. They both pass away. My father has two years dead and my mother has six months dead too. So everyone go's to school. And my big sister stays home. And when I get home I go help my sister do work. Then I start doing supper.

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That's what I do every day. . . . I have a married sister too. She is just a have sister to me. She is married to a color man. But he is very nice. And I got my boy friend. My mother got to know him and said she wish I would get him for my husband. And I think he is going to be. He gave me a fur coat for Christmas. This is all my life story. I still got more to say. But maybe some other time.

The bell rang for the first period to be over. As I dismissed the class, I repeated to myself Socorro's phrase, "I still got more to say." If this was true, that first class was only the beginning.

### We Begin With Pantomime

A day passed, then another. We had begun to talk about the kinds of things we might do together every day, although getting discussion in that group was almost hopeless at first in its slowness. Since it was a new experience to them and in most cases easier to agree than to resist, the girls conceded with varying degrees of distrust, lack of concern, and pale-burning enthusiasm that it might be all right to have dramatics. Some had vaguely once been in a play, they thought; others had the word "dramatics" mixed up with grammar, rhetoric, and other words they may have heard.

"The kind of play that you might like is one that you could make up yourselves," I told them, feeling my way with caution, but with the kind of caution that had to mean complete assurance to them. "You know how it is when you have to memorize something and give it in front of other people, and then how awful you feel if you forget a part of it. That happens to all of us. Like the time in fifth grade when I was asked to introduce a famous man at a school assembly period. When I got up I was so scared that I couldn't remember his name.

We're going to make up plays where you use your own words—nothing written down on paper to remember because," I told them boldly, "what you are thinking and feeling is far more important than what someone else wrote down for you to say. And you'll see what fun it is to make up your own play as you go along."

Complete skeptics in front of me. So, perhaps good anger is best for a teacher sometimes. It prods her along, makes her take long chances that she would hesitate to take otherwise. I'd show them. I'd seen creative magic working its way into children so often through dramatics that I *knew* it was true. Just to get them on their feet and into it—that's what I must do.

"All right," I began, "you can even act without words to show people what you mean. Can you guess what I'm doing when I don't even give words to tell you?" I knew, of course, that a free show given by the teacher always did something to bridge that terrible teacher-pupil "distance" which we used to be taught we must keep but which the children can so easily use to put between you when you don't want it.

"Want to guess what I'm doing? Just say it out loud." After my pantomiming of putting on a hat with a long feather, I stopped to give them a chance to tell me. A pressed-in laugh from the group, and a few hushed little voices said, "Putting a hat on, Miss."

"Fine," I smiled. "Now next time if you can see what I'm doing tell me more out loud, well, loud enough to hit those mountains outside the window and bounce back again! Be proud of saying out loud what you think I'm doing, in a good strong voice."

They were afraid—these girls who had been told so often that it was

wrong to laugh lustily in school, that they mustn't speak with loud voices, that they must be polite at all times. In the excitement of it all I can only remember flashes such as screwing myself into ridiculous positions and imitating an old woman trying to keep an umbrella over her head in a windstorm. The giggles were louder and the teacher was having a wonderful time. A little bit of their fear was removed. But they were still wondering. Did she *really* mean it when she said they could laugh the way they really wanted to? Could they break loose? I kept turning to them, encouraging them. "Yes, say it out loud! It doesn't make any difference how much noise you make when we're working out the play. Isn't it fun?"

Then I remembered the best trick of all—a pantomime of a person with a huge appetite eating a box lunch. The class responded—a louder giggle, then a loud laugh mounting into a great burst of sound. Shrieks and long gasping chokes as the girls stopped in their laughing only long enough to breathe deeply. Then off into another burst of chuckles. I stopped my pantomime to join in their enjoyment of my foolishness, and had a long, hearty laugh at myself.

Perhaps the teacher herself was answering some inner call for that release which we as adults persist in keeping from ourselves. I could feel with them that we were friends.

"Now," I told them, as I took a chair among them. "It's your turn."

"Oh, Miss, how *funny* it was," laughed Concha, wiping her eyes.

"Yes," I answered gratefully, "what fun it is to help others laugh and to have a good time." And then a quick change in my tempo. "Who's ready to

act out something for us that we can all guess together?"

Only one moment spent on the dizzy brink of hurrying space in which I kept saying and believing that some girl—any girl—would speak. Then, from Carmen, "I got something, Miss."

With a funny little smile revealing a mixture of happiness and real embarrassment she was in front of the group selecting a chair to sit on, fumbling over her right foot as she tied an imaginary knot and back to her seat in one flashing minute.

"Carmen's tying her shoe, Miss," called the class. Here was a good beginning for comment. Praise, brief and sincere, and encouragement. A success for Carmen who had failed her grade three years in succession and had almost stopped trying. She who had been used to so little success felt its bond. So did the rest of the class. It was easier now to get them on their feet, moving out from the simpler actions of knitting or perhaps opening the door or answering the telephone to more complicated actions involving another person or persons—checking a coat at the skating rink or hanging ornaments on the Christmas tree from the top of a stepladder.

#### We Add Characters and Speech

It was now time for the characters to begin to act together. I think I said something like this: "I think Socorro needs another person with her, don't you? She's showing us so clearly that she's buying a ticket for the movie. Perhaps we could put in the girl at the box office, too."

We began to get the germs of scenes, situations, plots—only tiny fragmentary things so wispy that in another school with another type of child they

might have seemed hardly worth noticing. But I was catching onto straws here—straws which could be laid one on top of the other to build the unity this group needed so badly.

As the girls came back the next day, the scene they wanted to play over and over again from all the pantomimes done the day before was a commonplace little incident of a girl making tortillas in the kitchen while her grandmother sat by and watched. Two by two they would get up and play untiringly fascinated, it seemed, by something which would hardly have held such long interest for a normal group.

In my corner I was watching for clues—clues as to what kind of material these girls would finally choose to dramatize in longer play form. I tried to visualize them doing other kinds of plays I had worked out with my comfortable Middle Western children—fairy tales, old ballads, scenes from Shakespeare. None of these was right. They simply lacked the background for them. What does a child who sleeps on the floor and is half starved know of kings, castles and knights of old? Would they soon tire of dramatizing simple, familiar experiences and want to get on into a real story as other groups always did? "Can we add words, Miss?" I looked up. Annie and Ortensia were playing the same little scene.

"Of course," I smiled. "I was hoping you'd ask to do that very soon, as soon as you felt you wanted to."

Annie and Ortensia exchanged an excited little look. With my pencil pointed over the paper in front of me, head down, I waited, and I got:

Grandmother (Ortensia): "Don't be so lazy, Annie. Make the tortillas."

Granddaughter (Annie, dragging herself up

from her chair and beginning to pantomime at the table): "See, I can fix them."

Grandmother (putting the screws on): "Now cook them."

Granddaughter (throwing a black, defiant look at her, puts the pan of tortillas on the stove).

The class stirred. Immediately Antonia's hand shot up. "Can I play the grandmother, Miss?"

"No, let me, let me," clamored Lupe and Concha. The girls paired off to give the scene and I noticed each time that the grandmother was played with increasing venom; the granddaughter with growing insolence, anger or resentment. I kept encouraging this, too, not realizing at the time the later value which was to come, but feeling that something was about to happen.

"My, but Concha really feels like the grandmother inside. You can tell it by the way she screams at Josie when she doesn't make the tortillas quickly enough." Or "What a fine piece of work Socorro does as she shows her anger against the grandmother. So sincere. She really means it. That's a hard thing to do in a play, too, really to be so sincere that the people watching it believe that you *are* that person."

#### We Add a New Incident

That was no time to stop even the simplest of pantomimes, so after they had played the little incident for a full period I said, "Now, what do you suppose might happen next in the kitchen? Can any of you think of something which would be really exciting and help us begin to make a story out of this scene?"

A long, thinking silence. Then Dora spoke—silent, primitive Dora with a face like a Portinari oil, about whom her teachers had concluded, "We just

can't get her to talk." It came, almost from an oracle, proclaiming the course that fate was to take within that group:

"Have a telegram, Miss."

Silence again, the group weighing the suggestion, for this was beginning to be their story. I could tell it by the concern felt within the class for what happened in the play. Spiritually I took a step back as the teacher and helped Dora to the step I had just left, by relaxing posture and by looking attentively at her. Again I waited, wondering if the group would catch it. It did, and turned to Dora in that moment for authority, not to me, the teacher, but to Dora. Almost with one accord they said, "It's a good idea."

I eased back into my chair, not obviously, I hoped, so that the class would sense it. My mind went back to something a wise mother once told me, "The greatest function of the parent is to make himself sooner or later completely dispensable." I knew in that moment what she had meant.

The next time we dramatized the scene the telegram was delivered. Since it was Dora's idea, we asked her to play the part of Josie that time.

"I haven't any idea what the telegram is going to say," I assured her. "You're the only one who knows. So when the telegram is delivered, read it out loud."

Dora's face lit from within. "It can say—anything, Miss?"

"Absolutely anything you want it to say," I assured her.

The group waited with expectancy for the telegram to be read. After the scene had been played again to the point where the telegram was delivered, the room settled back into silence, a waiting silence. Dora opened the pantomimed telegram and we heard:

Grandmother: "A telegram? Pronto, Josie. Read it to me."

Josie: "It says, 'Meet me on the corner of 6th and Broadway tonight at 8:00. Signed, Manuel.' "

There was a dead stop. I couldn't have been more surprised. Nor could the girls, I think. Somehow the message was so unexpected to us all that we accepted it together with the same mute astonishment.

In reminding myself to remain open to whatever the girls added *out of their own experience* instead of forcing my preconceived ideas upon them, I had a feeling that something meaningful would come. And it did. The play began to gain an impetus, began to take shape as each incident snowballed itself upon the next.

#### We Look Deep Into Feelings

Soon we got into a discussion of Josie and her grandmother. "Would Josie's grandmother let her meet Manuel?" I asked. "How do you suppose she'd feel about it? How would that make Josie feel about her grandmother?"

It was here that the discussion took on real value as each girl reacted and told what her grandmother would or would not let her do. "My grandmother wouldn't let me go at all. But my mother *might*," wavered Antonia.

And Socorro joined in, "My grandmother would if I took my little sister along, Miss."

"But I'd go anyways, even if my grandmother said no!" Lucy's white teeth flashed.

With half guilty glances the class sided with Lucy. Sympathy together. Here it was at last, drawing the class together through a common experience they had all had. Out of pain, assurance. Out of separateness, together-

ness. Their faces showed me that they were all with Lucy, but was I with them?

The confusion of these two feelings showed itself clearly. The girls waited for me to speak. "I would want to go too, Lucy, even if my grandmother said no and I knew that she'd punish me if I did go. All of us feel that way sometimes when we're told we can't do something and we want to anyway. We want to all the harder, in fact," I lashed out, thinking of injustices I'd noted in childhood and in adulthood too. "When we're told we can't do something it makes us so mad inside that we could practically . . . well. . . ."

"Fight with somebody," Mary's voice threatened (she who carried a knife often and had been involved in the pachuco riots). She meant it.

"Yes, fight with somebody," I heard my voice saying, with greater and greater feeling, "or even. . . ."

"Kill somebody," came blackly. It was Lucy's voice, giving confirmation to what her eyes always told me (she who had spent six months in reform school and whose brother was in the

state prison for mob attacks on policemen with his pachuco gang). There was no fooling here.

That was what I wanted at last—to have them give expression to their deep-buried feelings, their tender spots, their raw hurts, their gray shadows. I could hardly answer Lucy, brought up suddenly and very really against her inner feelings. If only I could keep from offering some stupid conversational remark to kill what I had helped her say out loud. As I looked again and saw the fire still smoldering there, all I could do was nod, "Yes."

We went through so many ramifications of the scene, so many discussions between the girls about their feelings toward different family members who would allow or forbid requests, and then on into others which represented authority to them—teachers and policemen—that I could not begin to tell about them in pages and pages of writing. Discussion is really not the accurate word for these talks, for what I did was to *listen*—to listen and listen—often only with a nod or a transferred feeling from which the girls caught more surely . . . that I was with them.



## *A Challenge to All*

By LUCY NULTON

*The work of our hands, it is meaningful;  
The songs of our mouths, they are heartening;  
The words of our minds, they are strong.  
Let us work together, sing together, speak together  
For the welfare of the children of one people.*

—From *News of Childhood Education*  
North Carolina A.C.E., February, 1946

## Portrait of Andrew

*Andrew wants only to draw and so he draws. What is behind his urge to draw, one can only guess. In his creative expression lies the one channel through which the real Andrew may someday come into being. Mrs. Spitz is a teacher of first grade in the McDanel School, Philadelphia.*

**A**NDY IS NOT A PREPOSSESSING YOUNGSTER in any sense. He is just seven. His speech is thick with a slight defect. He has been fitted with glasses but they are always broken. His hand and eye dominance are at variance. His head sits oddly on his shoulders.

He came to my room from another first grade teacher who brought him in with the information that she had not promoted him because he was stubborn and nasty. "He refuses to do anything but draw."

Two psychological examinations showed his I.Q. to be one hundred four, so he was not recommended for a special class. However, the psychologist suggested that he should be made to conform to more of the group procedures.

At first Andy displayed fits of frustration and rage when required to follow any of the classroom routines. On several occasions he attempted to go home. When very angry he would mumble, "I ain't no cat. I ain't no dog. I'm a boy with a brain."

The children seemed to fear and to dislike him. He had no friends or playmates. He would participate in reading or number groups only with the promise that he could draw later. He was happiest when drawing, but very restless and liked to wander about.

At first I tried to interest him in working with plasticene, but discovered

that he preferred pencil, chalk at the blackboard, and crayons at the easel. He would work alone for hours. His favorite subject was horses.

Gradually I "built him up" to the class. Whenever he made a good picture, it was honestly praised. The children began to accept him and to ask him to help them with their drawings and painting. Some of the children became his friends and he became a happier child with fewer of the emotional outbursts he had had earlier. He was no longer sullen and aggressive and seemed to be at ease in the room.

Sometimes he draws when his group is reading, and reads to me later alone. He is always in the slowest groups for he can be reached only through his pictures. Otherwise he is not interested in any school work.

His first effort with paint was an extremely interesting head of a man. He has attempted portraits of his various classmates, including mine. His latest work is a large frieze depicting a street scene. His visual memory and sense of proportion are excellent. All his art work is vastly superior to anything produced by children of his age.

A portrait of Andrew? No. A line here, a touch of pigment there. He will draw his own portrait if we give him the opportunities he needs and are sensitive enough to recognize it when it comes.

## Music for Young Children

*"There is no such thing as an unmusical child," says Mrs. Buttolph, director of music at Bank Street School, New York. She describes a variety of music experiences for nursery school children and concludes with the statement that such experiences start the young child out as a happy little human being living in rhythm.*

MUSIC, WHICH CAN BE a highly developed and specialized art, should have its place in everyday living. Its fundamentals — rhythm, melody, form, and harmony—are closely paralleled by the way man spends his waking hours. Activity (rhythm) of one sort or another carries out his ideas (melody and form), and after varying degrees of trial and error (discord), he achieves harmonious results.

Music contributes color, quality, order and beauty to life. It can accomplish so many of the aims and purposes of education that it should have an important place in the curriculum for all young children. There is no such thing as an unmusical child! Careful observation shows a joyous response to music and also its constant use by the children themselves. We are apt to forget that from calls and shouts, stamps and jumps, walks and runs, bendings and swayings our great symphonies and modern dance forms have developed.

This "raw stuff" of music which we see in little children may be used by the sensitive teacher or parent and developed creatively. The watching, listening, aware adult has new fields to explore here. Perhaps a doll is covered or uncovered or rolled in a carriage, clothes are pressed on an ironing board, steps are climbed, a small tunnel is

explored, overshoes are put on or taken off, hands are washed, and so on. All these and many more can be occasions for music—a rhythmic line of sound or song to accompany the child's activity—frequently improvised on the spot. Most of the old nursery rhymes can be revived for the timid among us, and new words to fit almost any need introduced. The familiar "Mulberry Bush" with "This Is the Way" can accompany all manner of dressing routines, speed them up and make them fun. Experimentation in this line is quickly picked up by the children with astonishing success.

Books of short songs and one-line melodies are available for everyday use. A quantity of songs in manuscript, gathered from many places and peoples, has an important place in our list of materials.

After several weeks of this kind of "incidental" music, we have found even the young two-year-olds ready to walk and run and jump, creep on all fours, push themselves along like small boats, roll delightedly along on the floor, and even join hands in the circle games which have come down to us through many generations. From these simple beginnings there develops a joyful response to music—a listening ear on which real achievement may be built.

As a child grows older, he is often

so at home with the rhythmic swing and lift of music and his muscles have gained such balanced coordination that his response offers an exciting challenge. To trace this development some comments on basic movement may be helpful.

Basic movement involves the whole body. We use the floor since it offers the security a child needs. From a simple rocking motion a seesaw can develop with feet touching the floor overhead and head touching the knees when lifted. Perhaps a backward somersault, shoulder stand or pedaling a bicycle in the air will be attempted next. The floor offers a security that encourages all sorts of daring exploits, eliminates fear, and cultivates a growing confidence and control. Every nerve and cell is then completely alive and stimulated. Trains, trucks, boats, airplanes, all manner of animals—hopping bunnies, jumping frogs—in other words, dramatic play appeals to all children. Carefully chosen songs and/or appropriate music give them an increasing variety of musical experiences.

Adults who observe them are often amazed to realize how completely children identify themselves with what they are doing. One day when the children were trucks, the teacher was asked to walk across the room to see the "enormous" load of sand and stones that had been "dumped" from one busy truck. Child and teacher, hand in hand, surveyed the empty floor with mutual appreciation and perfect understanding.

A bell buoy, rocking on a stormy sea, swung backward and forward with a freedom and abandon that many a dancer might envy. Children themselves become trains stopping at stations, streamlined expresses, airplanes

circling a field to find a proper landing place or horses jumping over fences. Their vigorous motions suggest innumerable workmen from carpenters to window washers, and all outdoors blossoms into life with farmers digging, flowers growing, and birds flying home to nests.

#### *Make Use of the Individual's Contribution*

Since "music is ordered tone in ordered time" we are careful even in the simple beginnings to include a feeling for form and design. There is always a beginning impulse, a motion toward a climax, and the restful cadence of homecoming at the end of an activity. Wherever possible the child's natural response is followed by the music—song, drum, or piano—and all sorts of variations are noticed and used for group participation. In these ways the individual child's achievement is made a *contribution* to the group. Perhaps John's pony is tearing along at a furious speed quite out of time with the gallop being used. As a group we stop to listen to the sound his feet make, try to reproduce it on the drum or piano, and all join in the fast pace, coming to a "Whoa!" and a high stepping walk. Perhaps Jane's bell buoy may swing with great abandon. Motion like this the whole group should be able to watch and join, rocking on a stormy sea where there are big waves and wind and subsiding at the psychological moment to a calm gentle rock.

Such incidents occur with disconcerting frequency, but must be used creatively. The quiet of relaxation should follow the noise of strenuous activity. The floor can again be used for a short resting time—listening to a new song, indulging in a sleepytime

stretch and twist with long slow breaths and gentle blowing or folding up in a ball and growing slowly. The special interests and environment of the group can be utilized as subject matter for musical expression once it is taken for granted that music belongs everywhere, anytime.

Two-year-olds find it difficult to lift themselves from a lying down to a sitting position. This requires real effort. Jumping is a frame-shaking affair at this age. Twos are encouraged to walk in all sorts of ways—from long strides to high steps with pulled up knees, from noisy stamps to high balanced silent tiptoes, from run "way off" to "home" again, from crawling or pushing themselves along to trots and to gallops. All these activities the threes, fours and fives carry on with increasing freedom and control. Jumping on two feet then hopping on alternate feet becomes a skip with the fours and fives. With these ages, too, somersaults, handstands, and many "stunts" are in constant use. Balls, hoops, and scarves in the rhythms period, especially with the older groups, give added opportunity for creative work as both teacher and children explore their possibilities.

The development of the singing voice and accuracy of pitch go hand in hand with the experience of motion. Through hearing and imitating boat and train whistles that are high and low, name songs and echoes, bird calls and animal sounds, the child discovers the range of his own voice. It is not long before whole songs are sung by

the group, frequently with excellence, by many individuals. Pictures in the books they love can introduce a new song to the children. Sometimes they are delighted to follow the up-and-down curves of a song written in a simple flowing line on the blackboard. Sitting on the floor, they listen to familiar melodies and guess what they are, or listen to new phrases so that they may sing them with greater accuracy. Some of the old finger plays and nursery rhymes are popular, and much of the folk music of our own and other lands is suitable even at nursery school age levels.

Children are encouraged to bring to music anything they have made or brought from home as well as stories of trips taken, birthdays or other special occasions. In this way music, instead of occupying a special compartment, becomes a joyous part of their daily lives.

We give them an opportunity to hear the best in music, watching their capacity to listen develop and their attention span lengthen. This approach to music education is a challenging one for the parent and teacher. There is a noticeable carryover in the child's behavior. He shows the joyous self-confidence given by consciousness of real achievement, and his adjustment to the group and his own place in it is speeded up. Nervous tensions, too often present even in young children, are relaxed through wholesome emotional outlets, and a happy little human being starts living in rhythm.

## I

NSIST UPON YOURSELF; NEVER IMITATE. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another you have only an extemporaneous half possession.—EMERSON.

## A QUESTIONNAIRE REPORT

# Summer School Opportunities

Each year as a service to our readers the May issue of *CHILDHOOD EDUCATION* carries an article listing the various summer courses and workshops, the dates they are held and the name of the person from whom further information may be obtained.

Late in February of this year a questionnaire was sent to approximately four hundred fifty universities and colleges requesting summer school information and asking particularly concerning courses in child development and opportunities for students to observe and work with children. One hundred fifty questionnaires were returned.

The schools listed below said that they were offering courses in child development. The courses are keyed in the following order: workshops (1), short conferences (2), seminars (3), lectures (4). Where opportunities are offered to observe children in schools, play groups, day camps, institutions, hospitals and/or church schools the letter O is inserted. Where opportunities are provided for working with children in any of the above situations the letter W is inserted. Both letters—O and W—are used when observation of and work with children are provided.

We regret that in the interest of showing the scope of summer school opportunities space does not permit further details about each school. We suggest that those interested in a particular school write directly to the person named for further information. In most cases, catalogues and announcements are available.

### Alabama

*Troy—State Teachers College.* June 3 to August 16. C. B. Smith, President. 2,3,O,W.

### Arizona

*Tucson—University of Arizona.* June 10 to July 13; July 15 to August 17. J. W. Clarson, Jr., Dean, Summer Session. 4,O,W.

### Arkansas

*Arkadelphia—Henderson State Teachers College.* June 3 to August 16. O. E. McKnight, Associate Professor of Education. 1,4,O,W.

*State College—Arkansas State College.* May 27 to August 28. Bess Howell, Supervisor of Elementary Education. 1,2,4,O,W.

### California

*Los Angeles—University of Southern California.* June 24 to August 2; and August 5 to 30. Osman R. Hull, Chairman, Administrative Committee, School of Education. 4,O,W.

*Oakland—Mills College.* July 6 to August 17. Mary W. Bennett, Chairman, Summer Session in Child Development. 1,3,4,O,W.

*San Francisco—San Francisco State College.* June 24 to August 2. P. F. Valentine, Director, Summer Session. 1,4,O,W.

*Stockton—College of the Pacific.* July 1 to August 30. J. Marc Jantzen, Dean, Summer Session. 4,O,W.

### Colorado

*Boulder—University of Colorado.* June 17 to August 23. Harl R. Douglass, Acting Dean of Summer Quarter. 4.

### Connecticut

*New Britain—Teachers College of Connecticut.* No dates given. H. D. Welte, President. 3,4,O,W.

### District of Columbia

*Washington—Catholic University of America.* July 1 to August 10. Roy J. Deferrari, Director of the Summer Session. 3,4,O,W.

*Washington—George Washington University.* June 3 to July 24; July 1 to August 9; July 25 to September 13. James Harold Fox, Dean, School of Education. 4,O,W.

### Florida

*Coral Gables—University of Miami.* June 8 to July 20. Charles R. Foster, Dean, School of Education. 1,O,W.

### Georgia

*Albany—Albany State College.* June 10 to August 17. Aaron Brown, President. 1,O,W.

*Atlanta—Atlanta University.* June 10 to August 9. John P. Whitteker, Director, Atlanta University Summer School. 4,O,W.

*Atlanta—Oglethorpe University.* June 10 to July 13; July 15 to August 17. Mrs. R. Sanders, Registrar. 1,O,W.

*Collegeboro—Georgia Teachers College.* June 10 to August 24. Zach S. Henderson, Dean. O,W.

**Demorest**—*Piedmont College*. June 6 to August 17. J. H. Workman, Dean. 1,2,O,W.

**Macon**—*Mercer University*. June 17 to August 31. E. M. Highsmith, Professor of Education. 1,4,O,W.

**Milledgeville**—*Georgia State College for Women*. June 17 to July 23; July 24 to August 28. Harry A. Little, Chairman, Teacher Education. 1,2,O,W.

## **Illinois**

**Carbondale**—*Southern Illinois Normal University*. June 10 to August 2. Sina Mott, Assistant Professor in Education. 2,3,4,O,W.

**Chicago**—*DePaul University*. July 1 to August 7. Rev. E. J. Kammer, C.M., Dean. 1,3,4,O,W.

**Chicago**—*Pestalozzi Froebel Teachers College*. June 17 to August 23; June 17 to July 26; July 29 to August 23; June 17 to June 28; July 29 to August 9. Herman J. Hegner, President. 1,2,4,O,W.

**Chicago**—*University of Chicago*. June 27 to July ? Virgil E. Herrick, Associate Professor in Charge of Elementary Education. 1,2,3,4,O,W.

**DeKalb**—*Northern Illinois State Teachers College*. June 17 to August 9. Romeo M. Zulauf, Dean of the Faculty. 1,O,W.

**Evanston**—*National College of Education*. June 3 to June 14; June 17 to July 26; July 15 to July 26; July 29 to August 16. Edna Dean Baker, President. 1,2,4,O,W.

**Evanston**—*Northwestern University*. June 24 to August 24. J. M. Hughes, Dean, School of Education. 1,2,3,4,O,W.

**Greenville**—*Greenville College*. June 4 to August 13. Alvin B. Quall, Dean. 1,O,W.

**Macomb**—*Western Illinois State Teachers College*. June 10 to July 19; July 19 to August 23. F. A. Beu, President.

**River Forest**—*Concordia Teachers College*. June 24 to August 2. W. O. Kraeft, Dean. 4,O,W.

## **Indiana**

**Indianapolis**—*Butler University*. June 17 to August 9. George F. Leonard, Director of the Summer Session. 4,O.

**Muncie**—*Ball State Teachers College*. June 10 to July 12; July 15 to August 16. Ralph Noyer, Dean of the College. 1,2,3,4,O,W.

**Terre Haute**—*Indiana State Teachers College*. June 10 to July 12; July 15 to August 16. Mary D. Reed, Assistant Director, Division of Teaching. 1,O,W.

## **Iowa**

**Cedar Falls**—*Iowa State Teachers College*. June 3 to August 25; June 24 to August 2. Marshall R. Beard, Registrar. 1,3,O,W.

## **Kansas**

**Hays**—*Fort Hays Kansas State College*. June 3 to August 2. E. R. McCartney, Dean of the College. 4,O,W.

**Lawrence**—*University of Kansas*. June 18 to August 10. Edna Hill, Head, Department of Home Economics. 3,4,O,W.

**McPherson**—*McPherson College*. May 27 to July 24. F. Avery Fleming, Director of the Summer School. O,W.

**Salina**—*Kansas Wesleyan University*. June 3 to July 26. Louis E. Otte, Dean of the College. 3,4.

## **Kentucky**

**Richmond**—*Eastern Kentucky State Teachers College*. June 5 to July 13; July 15 to August 21. W. F. O'Donnell, President. 4,O,W.

## **Louisiana**

**Lafayette**—*Southeastern Louisiana Institute*. July 1 to August 30. M. D. Doucet, Dean, College of Education. 4,O,W.

## **Maine**

**Orono**—*University of Maine*. July 1 to August 9; August 12 to 30. Glenn Kendall, Director. 1,O,W.

## **Massachusetts**

**Boston**—*Nursery Training School of Boston*. June 19 to July 27. Katherine J. Jones, Executive Secretary. 3,4,O,W.

**Hyannis**—*State Teachers College*. July 1 to August 10. Anson B. Handy, Director of the Summer Session. 1.

## **Michigan**

**Ann Arbor**—*University of Michigan*. July 1 to August 9; July 1 to August 23. J. B. Edmonsen, Dean, School of Education. 3,4,O,W.

**Detroit**—*Merrill Palmer School*. June 30 to August 9. Maybelle B. Stevens, Registrar. 3,O,W.

**Detroit**—*Wayne University*. June 17 to September 8. Robert M. Magee, Assistant Dean. 3,4,O,W.

**Mt. Pleasant**—*Central Michigan College of Education*. July 1 to August 9. J. W. Foust, Director of the Summer Session. 4,O,W.

## **Minnesota**

*Duluth*—*Duluth State Teachers College*. June 10 to July 19; July 22 to August 23. Harold H. Stephenson, Director, Teacher Education. 1,O,W.

*Moorhead*—*Moorhead State Teachers College*. June 10 to August 16. O. W. Snarr, President. 1,O,W.

## **Missouri**

*Columbia*—*University of Missouri*. June 10 to August 3; June 10 to August 30. L. G. Townsend, Director of the Summer Session. 4,O,W.

*Maryville*—*Northwest Missouri State Teachers College*. May 28 to August 9. M. C. Cunningham, Dean of the Faculty. 1,4,O,W.

## **Montana**

*Billings*—*State Normal School*. June 10 to August 15. A. G. Peterson, President. 3,4,O,W.

## **Nebraska**

*Chadron*—*Nebraska State Teachers College*. June 3 to August 2. Wiley G. Brooks, President. 1,O,W.

*Fremont*—*Midland College*. May 27 to August 2. G. E. Hickman, Director. 1,4,O,W.

*Lincoln*—*University of Nebraska*. June 3 to July 12; June 3 to August 2. R. D. Moritz, Director of Summer Session. 2,3,O,W.

*Wayne*—*Nebraska State Teachers College*. June 3 to August 2; August 5 to August 23. J. T. Anderson, President. 4,O,W.

## **Nevada**

*Reno*—*University of Nevada*. June 12 to July 19; July 22 to August 30. Harold N. Brown, Director. 4,W.

## **New Hampshire**

*Durham*—*University of New Hampshire*. July 1 to August 9. A. Monroe Stone, Director of Summer Session. 4,O.

## **New Jersey**

*Glassboro*—*State Teachers College*. June 17 to June 30; July 1 to August 16. Edgar F. Bunce, President. 1,O,W.

*Trenton*—*New Jersey State Teachers College*. July 1 to August 16. Roscoe L. West, President. 4,O,W.

## **New Mexico**

*Albuquerque*—*University of New Mexico*. June 25 to August 21. Thomas C. Donnelly, Director of Summer Session. 1,2,3,4,O,W.

## **New York**

*Buffalo*—*University of Buffalo*. July 1 to August 10. L. O. Cummings, Director of the Summer Session. O,W.

*New York City*—*Ann Reno Institute*. July 8 to August 16. William F. Wagner, Secretary. 3,O.

*New York City*—*New York University*. July 1 to August 9. Ralph E. Pickett, Director of Summer Sessions. 1,O,W.

*Oneonta*—*State Teachers College*. July 1 to August 9. E. Lewis B. Curtis, Director. 1,O,W.

*Pittsburgh*—*State Teachers College*. July 1 to August 9; July 1 to August 23. Edward E. Reday, Director of Elementary Education. 3,4,O,W.

*Rochester*—*University of Rochester*. July 1 to August 9. Henry C. Mills, Director, Summer Session. 4.

*Syracuse*—*Syracuse University*. July 1 to August 10. K. J. Kennedy, Registrar. 1,4,O.

## **North Carolina**

*Greensboro*—*Woman's College, University of North Carolina*. June 6 to July 19. C. W. Phillips, Secretary, Summer School. 1,3,O,W.

*Raleigh*—*Shaw University*. June 5 to July 12; June 15 to August 20. Nelson H. Harris, Director of Summer School. 3,O.

## **North Dakota**

*Dickinson*—*State Teachers College*. June 10 to August 23. Frank Vixo, Registrar. 2,4,O,W.

*Grand Forks*—*University of North Dakota*. June 17 to August 9. J. V. Breitwieser, Director of Summer Session. 4,O,W.

## **Ohio**

*Akron*—*University of Akron*. June 17 to July 26. Howard R. Evans, Dean, College of Education. 4,O,W.

*Ashtabula*—*Ashtabula College*. June 17 to August 9. R. V. Bollinger, Director of Summer School. 4,O,W.

*Bowling Green*—*Bowling Green State University*. June 24 to August 16. H. Litherland, Director of Teacher Education. 2,4,O,W.

*Columbus*—*Ohio State University*. June 18 to August 30. Ruth Streitz, Professor of Education. 1,O,W.

*Kent*—*Kent State University*. June 17 to July 28; July 30 to August 31. G. Hazel Swan, Head, Division of Kindergarten-Primary Education. 4,O,W.

*New Concord—Muskingum College.* June 3 to August 30. Marian Grimes, Professor of Elementary Education. 4,O,W.

*Oxford—Miami University.* June 10 to August 30. H. F. Vallance, Director, First Summer Term. 1,2,3,4,O,W.

*Wilmington—Wilmington College.* June 10 to July 12; July 15 to August 16. Sarah Castle, Registrar. 4,O,W.

## Oklahoma

*Ada—East Central State College.* May 27 to July 26. A. Linscheid, President. 2,4,O,W.

*Durant—Southeastern State College.* May 20 to July 19. T. T. Montgomery, President. 1,4,O,W.

*Edmond—Central State College.* May 23 to July 31. Nadine Campsey, Supervisor. 1,2,4,O,W.

*Norman—University of Oklahoma.* June 1 to July 31. W. B. Ragan, Associate Professor of Education. 1,4,O,W.

*Oklahoma City—Oklahoma City University.* June 1 to July 12; July 12 to August 22. L. L. Clifton, Associate Dean. 1,O,W.

*Stillwater—Oklahoma Agricultural and Mechanical College.* June 3 to July 24. N. Conger, Director of Summer Session. 1,3,O,W.

*Tablequah—Northeastern State Teachers College.* May 27 to July 25. John Vaughan, President. 2,4,O,W.

*Weatherford—Southwestern Institute of Technology.* May 27 to July 25. Millie Alexander, Registrar. 4,O.

## Pennsylvania

*Beaver Falls—Geneva College.* June 10 to August 30. J. C. Twinem, Director of Education. 2,O,W.

*Kutztown—Kutztown State Teachers College.* June 3 to June 22; June 24 to August 2. Clark R. McClelland, Dean of Instruction. 1,O.

*Lock Haven—State Teachers College.* June 24 to August 3. Ruth Sims, Director of Kindergarten. 2,4,O,W.

*Meadville—Allegheny College.* June 18 to August 31. Paul H. Younger, Director of Admissions. 4,O,W.

*Pittsburgh—University of Pittsburgh.* June 17 to July 26; July 29 to August 9; August 12 to 23. G. A. Yoakam, Head, Department of Elementary Education. 2,3,4,O.

*Shippensburg—State Teachers College.* June 3 to June 21; June 24 to August 3; August 5 to August 23. Levi Gilbert, President. O,W.

## South Carolina

*Greenville—Furman University.* June 10 to July 17; July 18 to August 23; July 18 to September 3. Henry Grady Owens, Director of Summer Session. O.

*Rock Hill—Winthrop College.* June 10 to July 17; July 18 to August 24. Herman L. Frick, Director of Summer Session. 1,4,O,W.

## South Dakota

*Aberdeen—Northern State Teachers College.* June 5 to July 13. Lida M. Williams, Director of Kindergarten-Primary Education. 1,3,O,W. Speech Clinic, June 5 to July 13.

*Vermillion—University of South Dakota.* June 3 to July 12. Charlotte M. Noteboom, Professor Education. 1,3,O,W.

## Tennessee

*Clarksville—Austin Peay State College.* May 23 to August 7. P. P. Claxton, President. 4.

*Johnson City—East Tennessee State College.* May 21 to August 7. Emma Farrell, Associate Professor of Education. 1,2,O,W.

*Knoxville—University of Tennessee.* June 10 to July 17; July 18 to August 23. Jessie W. Harris, Director, School of Home Economics. 2,4,O,W.

*Madison College—Madison College.* June 20 to September 1. Howard J. Welch, Dean. 4,O,W.

*Murfreesboro—Middle Tennessee State College.* May 27 to August 16. Joe F. Wilkes, Associate Professor Education. 1,2,3.

*Nashville—Fisk University.* June 10 to July 19. George N. Redd, Director of Summer Session. 3,4,O,W.

*Nashville—George Peabody College for Teachers.* June 10 to August 23. W. C. Jones, Dean. 1,4,O,W.

## Texas

*Abilene—Hardin-Simmons University.* June 4 to July 8; July 8 to August 17. Robert A. Collins, Dean. 3,O,W.

*Alpine—Sul Ross State Teachers College.* June 3 to July 12; July 15 to August 22. Anna D. Linn, Registrar. 1,4,O,W.

*Austin—University of Texas.* July 1 to August 24. Leigh Peck, Assistant Professor, Educational Psychology. 4,O,W.

*Belton—Mary Hardin-Baylor College.* June 3 to August 24. Vernon L. Mangun, Dean. 4,O,W.

*Commerce—East Texas State Teachers College.* June 4 to August 26. Frank Young, Head, Department of Education. 1,2,4,O,W.

*Denton—Texas State College for Women.* June 5 to August 29. F. W. Emerson, Registrar. 4,O.

*Houston—Houston College for Negroes.* June 2 to August 24. D. A. Germany, Registrar. 2,4,O,W.

*Houston—University of Houston.* June 3 to July 12; July 15 to August 23. Arvin N. Donner, Director, School of Education, Graduate School. 1,O,W.

*Huntsville—Sam Houston State Teachers College.* June 4 to August 23. Minnie S. Behrens, Professor of Education. 1,2,3,4,O,W.

*Waco—Baylor University.* June 4 to August 23. J. P. Cornette, Dean. 1,3,O,W.

## **Virginia**

*Emory—Emory and Henry College.* July 1 to August 24. Victor S. Armbrister, Director of Summer Session. 4,O,W.

*Fredericksburg—Mary Washington College of the University of Virginia.* June 17 to July 20; July 22 to August 24. Edward Alvey, Jr., Dean. 1,3.

*Hampton—Hampton Institute.* June 18 to August 16. William M. Cooper, Director, Division of Summer Study. 1,O,W.

*Williamsburg—College of William and Mary.* June 20 to August 2; June 20 to August 23. Inga Olla Helseth, Professor of Education. 1,4,O,W.

## **Washington**

*Cheney—Eastern Washington College of Education.* June 17 to August 16. George Wallace, Registrar. 1,4,O,W.

*Ellensburg—Central Washington College of Education.* June 17 to August 16. Ernest L. Muzzall, Director of Public Service. 1,O,W.

*Pullman—State College of Washington.* June 10 to August 2. J. Murray Lee, Director of Summer Session. 3,O,W.

*Seattle—Seattle Pacific College.* June 17 to July 19; July 22 to August 21. Paul W. Wright, Dean of Education. 2,4,O.

*Spokane—Holy Names College.* June 17 to July 26. Registrar, Summer Session. 2,4,O,W.

## **West Virginia**

*Ashens—Concord College.* June 3 to July

6; July 8 to August 11. David Kirby, Dean. 1,2,4,O,W.

*Charleston—Morris Harvey College.* June 3 to July 12; July 15 to August 22. D. J. McGarey, Head, Education Department. 4,O.

*Salem—Salem College.* June 3 to July 12; July 15 to August 23. O. S. Ikenberry, Dean. 4.

*West Liberty—West Liberty State College.* June 10 to July 13; July 15 to August 17. Carl F. Bonar, Dean of Instruction. 4.

## **Wisconsin**

*Eau Claire—Eau Claire State Teachers College.* June 10 to August 23. A. J. Fox, Dean of Instruction. 4,O,W.

*Madison—University of Wisconsin.* May 31 to September 15; June 22 to August 16. John Guy Fowlkes, Dean of the Summer Session. 1,2,3,4,O,W.

*Menomonie—The Stout Institute.* June 17 to July 26. R. E. Michaels, Dean, Division of Home Economics. 2,4,O.

*Milwaukee—Marquette University.* July 1 to August 13. Rev. C. J. Ryan, S.J., Director, Summer Session. 1,2,4,O,W.

*Milwaukee—Milwaukee State Teachers College.* June 17 to July 26. Frank E. Baker, President. 1,4,O,W.

*Oshkosh—State Teachers College.* June 10 to August 23. James H. Smith, Director of Training. 4,O,W.

*Platteville—State Teachers College.* June 3 to August 16. C. O. Newlun, President. 1,2,4,O,W.

*River Falls—State Teachers College.* June 11 to July 19. Walker D. Wyman, Director of the Summer Session. 1,4,O,W.

*Stevens Point—Central State Teachers College.* June 10 to August 23. William C. Hansen, President. 1,4,O,W.

*Superior—Superior State Teachers College.* June 10 to July 19. Robert C. Williams, Director of Summer Session. 2,4,O,W.

*Whitewater—Whitewater State Teachers College.* No date given. W. E. Cannon, Director of College Elementary School. 1,4,O,W.

## **Wyoming**

*Laramie—University of Wyoming.* June 20 to July 24; July 25 to August 23. Clarence D. Jayne, Acting Head, Elementary Education Department. 1,O,W.

## Research ABSTRACTS . . .

PERSONALITY ADJUSTMENTS OF CHILDREN BELONGING TO TWO MINORITY GROUPS. By T. L. Engle. *The Journal of Educational Psychology*, December 1945, 36:543-560.

The California Test of Personality—Primary, Form A—was given to 192 boys and 184 girls in grades two and three in thirteen rural and three urban schools in Indiana. Approximately one hundred of the children belonged to the Amish religious sect, a group which lives much to itself and perpetuates a cultural pattern markedly different from the prevailing one. One hundred children were Negroes who also face two cultural patterns. The control group consisted of 168 boys and girls, divided between rural and urban environments. The test used contained 48 questions designed to give a measure of personal security or adjustment, and 48 questions relating to feelings of social security.

Analysis of the test results revealed that children of the control groups possessed better personality adjustment than those of either minority group. One exception to this general conclusion is that the Amish boys seemed better adjusted within their social group than either the control or Negro boys. Girls of the control groups revealed better self-adjustment and better total adjustment than the Amish girls, and better social adjustment than Negro girls.

No detailed personality patterns were found to be characteristic of the children of the two minority groups. Differences between the groups revealed in the study seem to be due to specific differences in the environments of the groups, not merely to the fact that some of the children belonged to minority groups.

Some of the specific differences between groups are interesting. Amish boys were less well adjusted than control boys in sense of personal freedom, but were better adjusted in community relations. Both Negro boys and girls gave evidence of being more antisocial than corresponding white children. Amish boys and girls both revealed more common feelings of being persecuted by other children than did white children of non-Amish communities. Amish children more generally than non-Amish

white children feel that they do not have as much fun and that they cannot do the things they would like to do.

HOW TEACHERS SOLVE PERSONAL PROBLEMS. By Percival M. Symonds. *Journal of Educational Research*, May 1945, 38: 641-652.

Sixty-five teachers attending summer school wrote papers giving frank and sincere reports on how they had solved some personal problem that had faced them. These were analyzed to reveal the types of problems and methods of solving them.

The most common problems, in order of frequency, were: feelings of inadequacy and inferiority, professional problems, family relationships, personality and emotional problems, physical and vocational problems. The most common methods of meeting personal problems, also in rank order, are given as: securing independence and freedom, self-improvement, self-study and insight, making a decision, working hard or keeping busy, discussion with family or counselor, studying people, and planning.

The author found evidence that in numerous cases the teacher had difficulty in defining the problem clearly. A common cause of inability to solve problems was the individual's unawareness of forces, trends or impulses within himself toward which adjustment must be made. Another difficulty was failure to understand the psychology of other persons—their desires, fears, and inhibitions. Lacking the understanding that would facilitate an intelligent solution, the individual was often forced back on an emotional form of adjustment. Several persons described distressing situations which were endured for years only to evaporate suddenly through some positive step in which the person's independence and freedom were finally asserted.

SOCIAL CONCEPTS AND THE CHILD MIND. By Harry Ordan. New York: Kings Crown Press. 1945. Pp. ix + 130.

The recognition of social concepts by approximately 3800 pupils in grades five through nine

in two New York schools in contrasting socio-economic environments was studied by means of three tests. One was a multiple-choice test of recognition of 204 social concepts. Another required the pupils to particularize and discriminate social concepts by selecting the concept defined by each sentence in a ten-sentence story. The third test required the pupil to select the more significant of two headlines in each of 65 pairs of headlines.

Children's knowledge of social concepts was found to be highest in the area of crime, second in government, and in decreasing order as follows: economics, health, war-peace, socioethical. Ability to particularize social concepts was greatest in the area of health and lowest in the war-peace field. Knowledge of social concepts and ability to discriminate among them was found to be highly correlated with mental maturity as measured by a general vocabulary test. If mental maturity was held constant, differences in socioeconomic background had little influence on the author's test results.

A CROSS - CULTURAL APPROACH TO THE PROBLEM OF STUTTERING. By Adelaide Kendall Bullen. *Child Development*, 1945, 16:1-88. Nos. 1-2.

Inquiries about the incidence of stuttering in non-literate societies—Navaho, New Guinea, Australia, Polar Eskimo, Greenland—indicate that it is absent or rare in these cultures. Instances of stuttering among the Navaho are found only among children who attend white schools.

The implication is that there is some aspect of our culture which causes stuttering. For comparison, sixteen stutters (boys) and 30 boys of similar ages from a private boys' school are studied with respect to scholastic, personality, physical and environmental characteristics. The non-stutterers comprise three groups of 10 boys each—a well-adjusted, a moderately well-adjusted, and a poorly adjusted group. In many characteristics the stutters were found

to be unlike the well-adjusted, and similar to the poorly adjusted non-stutterers.

Although the cases are few and the research is primarily exploratory in nature, the indications are that stutterers are sensitive organisms predisposed to maladjustment in an exacting, complex environment where there are pressures for performance at a high level. They "are not speech defectives as conventionally understood" and would not develop stuttering in a neutral or favorable environment. Situations causing emotional stress, such as starting to the first grade at school, precipitate stuttering and accentuate it once it is established. The school and home can prevent and alleviate stuttering by taking care not to be too demanding and exacting of these sensitive high-strung children, but to encourage them and give them security and approval.

CHANNELING RESEARCH INTO EDUCATION. By John E. Ivey, Jr. Washington, D. C. American Council on Education, 1944. Pp. xviii + 187.

While not a report of a specific research investigation, this volume presents a significant challenge to all persons interested in education and research. It reports the work and deliberations of a Committee on Southern Regional Studies and Education, consisting of educators and representatives of public and private research agencies, appointed by the American Council on Education.

The committee set out to define the needs of the South—the most pressing human problems—and to catalogue the resources to meet them. More specifically, they sought to discover what research materials bearing on the needs and resources of the region were available, to find out and evaluate what was going on in the production and use of instructional materials relating to those needs and resources, to consider how new teaching materials might be prepared, and to devise ways and means of getting new materials and those already available into use in the schools, colleges, libraries and other educational agencies.

NATURE ARMS EACH MAN WITH SOME FACULTY which enables him to do easily some feat impossible to any other, and thus makes him necessary to society.

—EMERSON.

By MARY E. LEEPER

## News HERE AND THERE . . .

### New A.C.E. Branches

St. Clair County Association for Childhood Education, Alabama  
Jefferson County Association for Childhood Education, Kentucky  
Unicoi County Association for Childhood Education, Tennessee

### On the Honor Roll

During the past year five names have been added to the International Kindergarten Union Roll of Honor. They are Lillie R. Ernst, May Murray, Harriet A. Niel, E. Mae Raymond, Fannie A. Smith, and Alice Temple.

Names are placed on the Roll of Honor at the request of individuals or groups wishing to pay some special tribute to those who have rendered outstanding service to children. Request is made to the chairman of the Subcommittee on Roll of Honor, Catharine R. Watkins, 3060 Sixteenth Street, N.W., Washington, D.C., accompanied by a short account of the person's career and a check for \$100 or more. The money is placed in the Memorial Endowment Fund, the income of which is used to extend work in early childhood education in various ways.

### New A.C.E. Officers

At the 1946 Annual Meeting of the Association for Childhood Education, in Cincinnati, Ohio, April 8-10, two officers were elected to serve for the coming two years.

Bernice Baxter, administrative assistant in the public schools of Oakland, California, became vice-president representing primary.

Dorothy Koehring, assistant professor of teaching at Iowa State Teachers College, Cedar Falls, will

be secretary-treasurer.

Officers remaining on the Executive Board to complete their two-year terms are Maycie Southall, president; Ellen M. Olson, vice-president representing kindergarten, and Rosamond Praeger, vice-president representing nursery school.



DOROTHY KOEHRING

### Children and Literature

*Children and Literature*, the second membership service bulletin for 1946, has been mailed to presidents, secretaries and publications representatives of A.C.E. branches and to life and contributing members of the Association for Childhood Education. Intended as a general service bulletin, *Children and Literature* was substituted for *We Learn the Three R's* when copy for that publication was unavoidably delayed.

In the first two sections, Jean Betzner discusses "Breaking Down Barriers to Literature," and Mabel F. Altstetter stresses "The Importance of Knowing Both Children and Books." Succeeding chapters by other authors tell how literature may become a unifying force within the classroom and the community through such media as book exhibits, story hours, children's theater, libraries, recordings, book shops, and the making of their own books by children.

Those who do not receive *Children and Literature* as a part of membership service may purchase it from A.C.E. Headquarters, 1201 Sixteenth St., N.W., Washington 6, D.C., for fifty cents.

### Toys for European Children

When this issue of CHILDHOOD EDUCATION went to press on March 21, word had been re-



BERNICE BAXTER

ceived that a total of fourteen kits of toys for displaced children had been shipped. Two of these were sent by A.C.E. Headquarters, one by the Arlington Forest Cooperative Kindergarten in Arlington, Virginia, two by the Giles County A.C.E., Tennessee, eight by the Lawrence A.C.E., Kansas, and one by the East Stroudsburg A.C.E., Pennsylvania. We know that others are in preparation by the Cincinnati Council for Childhood Education and the Atlanta A.C.E. No doubt there are many others.

Those who attend the 1946 Annual Meeting in Cincinnati, will have an opportunity to see sample kits of toys and pictures of some of the European children for whom these toys are intended.

If you wish to contribute to this project for educational rehabilitation of displaced children, either as an individual or as a member of a group, begin now. Send to A.C.E. Headquarters, 1201 Sixteenth Street, N.W., Washington, 6, D. C., for full information.

#### *N.A.N.E. Officers*

Newly elected officers of the National Association for Nursery Education are: James L. Hymes, Jr., president; Ethel Gordon, vice-president; Myra Woodruff, vice-president; Frances Horwich, treasurer. Serving on the board of directors are Hazel Gabbard, N. Searle Light, Amy Hostler, Howard A. Lane, Lynette Messer, Elizabeth Mecham Fuller, Lula Palmer, Marjorie Craig, Winifred Allen, Marguerite Peterson Burnham, Harriet O'Shea, and Carson Ryan.

#### *Educational Rehabilitation*

On March 11 and 12, representatives of a number of educational organizations met in Washington, D. C., at the call of the American Council on Education, to consider plans for promoting programs for educational rehabilitation in devastated countries through voluntary educational agencies.

Realizing that under present limitations UNRRA cannot be expected to meet essential educational needs in the devastated countries and that UNESCO is not set up to secure from member governments the necessary funds to operate a program of educational rehabilitation, the conference recommended the organization of a central coordinating committee consisting of individuals interested in education and rep-

resentative of education at all levels. The committee is to be appointed by the American Council on Education in consultation with member organizations and other educational groups.

The functions of the committee will be:

- To secure and make available to the cooperating educational organizations and the country as a whole a picture of the educational needs in all devastated countries.
- To promote and coordinate the educational rehabilitation activities of all educational organizations which can and should participate in educational rehabilitation.
- To advise the schools and colleges about appropriate channels and agencies for educational rehabilitation and relief, and to recommend the scope of activities of the various agencies.
- To maintain continuous and cooperative relationships with UNO, UNESCO, UNRRA and such other governmental agencies as may be concerned with the problem.
- To supplement where necessary the facilities of established organizations in the implementation, the procurement, the transportation, and the delivery of supplies to devastated countries for educational rehabilitation.
- To facilitate the provision of those services essential to educational rehabilitation, including the sending of educational missions, the provision of fellowship assistance, and the promotion of related projects.
- To encourage the development of better international and intercultural understanding through the activities engaged in by the schools and colleges in the field of educational rehabilitation.

The administrative expense of the central co-ordinating committee may be financed by contributions from educational organizations and/or foundations.

#### *Conference on Elementary Education*

The 1946 workshop in elementary education of the Department of Elementary School Principals of the National Education Association will be held at Syracuse University, Syracuse, New York, July 8-19, immediately following the representative assembly meeting of the National Education Association at Buffalo, New York. For information about the workshop write to Eva G. Pinkston, Executive Secretary of the Department, 1201 Sixteenth Street, N.W., Washington 6, D. C.

#### *International Children's Community*

The Institute of International Education, Geneva, Switzerland, has been keeping in touch with the development of the education of children in Holland. A recent bulletin of that or-

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### *News Notes*

(Continued from page 454)

ganization brings its readers up to date on the children's community movement:

Some twenty years ago there was founded in Bilthoven, a garden village near Utrecht, Holland, a Children's Workshop Community in which the children took a great deal of responsibility in arranging and carrying on the life of the community. They conducted weekly meetings with the teachers, grew fruit and vegetables kept the buildings and grounds clean, made furniture and apparatus, and did many kinds of practical work. After twelve years the success of the project justified the belief that it should be extended to become an international institution. The March 1938 *News Bulletin* of the Institute of International Education contained an article describing the new scope of the Children's Workshop Community. It became an international community of some five hundred children of all ages, managed largely by the children themselves and supported by their practical work. It consisted of

groups of forty or fifty children, representing different cultures and languages, each group speaking its own language in the boarding house and schoolroom. During the initial period a student became accustomed to the work and studied one foreign language intensively. After a year he was placed in a group using that foreign language in the home and school. During his stay in the foreign group he could take up a second foreign language and, when prepared, could be placed with the second foreign language group. A system of study was worked out whereby a pupil could continue his regular school work without interruption regardless of the language in which it was carried on.

The Institute has just received word that the International Children's Community is to be resumed in an altered form. The plan is for a large international school organization consisting of children's communities in other countries similar to the one at Bilthoven. The children will be able to move from one to another

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For complete details, address: Dean of the Summer Session, Education Building, Madison 6, Wisconsin.

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### News Notes

(Continued from page 456)

of these communities without interruption to their studies. In this way a child may continue his studies in a school belonging to the institution in another country, where the teaching and conversation will be in the language of that

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country and where he will come into contact with the children of various nationalities.

Word has been received from the Director of the Children's Community in Bilthoven, Mr. Kees Boeke, that a meeting was to be held on December 14 to establish a Foundation for the international organization of the project. The meeting was to be attended by Dr. Bolkestein, the former Minister of Education in the Netherlands, and other educational authorities. Confidence in the work of the Community has been evidenced by Princess Juliana who since last September has sent her two children there as pupils.

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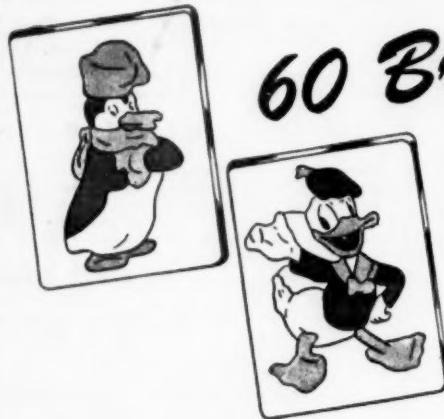
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